WELCOME IS
THE HOUR OF SINGING
TO THE WORLD OF SONG
THE
WELCOME
HOUR
BY
S. WESLEY MARTIN
AND
WILLIAM H. WALTER, Mus. Doc.
Published by C. M. CADY, New York.

THE WELCOME HOUR.

FOR USE IN

SINGING SCHOOLS,

CHOIRS, SOCIAL CIRCLES, MUSICAL CONVENTIONS, GLEE CLUBS, CONCERTS, ETC.

BY

S. WESLEY MARTIN and W. H. WALTER, Mus. Doc.

NEW YORK:
PUBLISHED BY C. M. CADY, 107 DUANE ST.

[1877]

COPYRIGHT, 1877, BY C. M. CADY.

PUBLISHER'S PREFACE.

THIS book has been more than two years in course of preparation. The object, kept constantly in view, has been to combine in its pages only the choicest productions of the best living writers, and thus insure a work of freshness and originality preëminently adapted to the various musical needs of American society. A careful inspection of its pages will reveal the fact that it is indebted to many talented contributors for its many and various excellencies. Of its responsible editors it is but just to say, that Mr. S. WESLEY MARTIN, of Chicago, by years of practical experience in all the grades of musical distinction—from the popular choir-leader and singing school teacher to the eminent normal musical institute principal; convention, concert, and festival conductor and musical author—has been, step by step, led up to the culmination in these pages of all his former efforts; while Mr. WILLIAM H. WALTER, the well-known author and composer, for so many years organist and director of music in the churches of Trinity Parish and St. Ignatius in this city, of whose talents and varied attainments the title of "doctor of music," conferred by Columbia College, New York, is but a fitting recognition, has here, by instruction and wise selection, as well as by solid and popular original contributions, rendered a lasting service to all lovers of sacred music.

THE WELCOME HOUR, thus uniting the genius and enthusiasm of the West with the culture and artistic polish of the East, is sent forth with the following sentiment:

"To the World of Song many Welcome Hours!"

C. M. C.

NEW YORK, NOV. 15, 1877.

A SMALL LIST OF MUSICAL TERMS, TO WHICH ARE ADDED THEIR PRONUNCIATION AND MEANING.

A (ah). To, for, by, at.
Accelerando (a-chel-a-*ran*-do), or *Accel.* Accelerate the tempo.
Ad Libitum, or *Ad Lib.* At Pleasure.
Affetuoso. Affectionately.
Agitato (aj-ee-*tah*-to). Agitated.
Alla Marcia (*mar*-che-ah). In march style.
Animato (an-ee-*mah*-to). Animated.
Assai (as-*sah*-ee). Very, extremely.
A tempo. In time after an accel., rit., rall., etc.
Brillante (bril-*lahn*-tay). Brilliantly.
Buffo. Comic style.
Calando (ca-*lahn*-do). Diminish and ritard.
Cantabile (can-*tah*-bee-lay). In elegant style.
Con (cone). With.
Con Anima (*an*-ee-mah). With animation.
Con Brio (*bree*-o). With brilliancy and spirit.
Con Dolore (do-*lo*-ray). With sorrow.
Con Energia (en-er-*jee*-ah). With energy.
Con Espressione (es-press-ee-*o*-nay). With expression.
Con Forza (*fort*-sah). With force.
Con Fuoco (fu-*o*-co). With fire.
Con Grazia (*grat*-see-ah). With grace.
Con Moto. With agitation.
Con Spirito. With spirit.
Dolce (*dol*-chay). Soft and sweet style.
Doloroso. Sorrowful.
E (ay). And.
Elegante (al-lay-*gahn*-tay). Elegant, graceful.
Energico (en-er-*jee*-co). Energetic.
Espressivo (es-*press*-ee-vo). Expressive.
Furioso. Furiously, raging.
Funebre (fu-*nay*-bray). Funeral, dismal.
Giusto (jee-*us*-to). Just, exact.
Grandioso. Grand, elevated.
Grave (*grah*-vay). In solemn style.
Grazioso (grat-see-*o*-so). Graceful, flowing.
Giocoso (jee-o-*co*-so). Playfully, merrily.
Impetuoso. Impetuous, hasty.
Legato (lay-*gah*-to). Smooth, connected.
Leggiero (led-jee-*ay*-ro). Light and gay.
Lentando (len-*tahn*-do). Gradually slower.
Ma (mah). But.
Maestoso (maz-*to*-so). Majestic, dignified.
Marcato (mar-*cah*-to). Rather short, disconnected.
Molto (*mole*-to). Much, very.
Mosso. Movement.
Moto. Agitated.
Morendo. Gradually subsiding in power and tempo.
Non (none). Not.
Piu (pew). More.
Poco. A little, rather.
Piacere (pee-ah-*cha*-ray). Will, pleasure.
Quasi (*quah*-see). In the style of.
Quieto (ku-*ee*-to). Quietly.
Rallentando, Rallen. Gradually slower and softer.
Religioso (ray-lee-jee-*o*-so). Religiously.
Resoluto. Resolutely.
Ritard., or *Rit.* Gradually slower.
Scherzando, or *Scherzo* (skert). Light, playful, sportive.
Sempre (sem-pray). Always.
Semplice (sem-*plee*-chay). Simply.
Serioso. Seriously.
Smorzando (smort-*zan*-do). Dying away.
Sostenuto. In a sustained manner.
Sotto Voce (*vo*-chay). Subdued voice.
Spirito (*spee*-rit-o). Spirited.
Staccato (stah-*cah*-to). Very short, disconnected.
Tenuto, or *Ten.* Hold the tones.
Timoroso. Timidly.
Tranquillo (tran-ku-*ee*-lo). Tranquilly.
Troppo. Too much.
Un (oon). A, an.
Veloce (vay-*lo*-chay). Rapidly.
Vigoroso. Vigorously, boldly.
Vivace (vee-*vah*-chay). Vivacious.
Vivo (*vee*-vo). Animated, lively.
Volante (vo-*lahn*-tay). Light and rapid.

Electrotyped by SMITH & MCDOUGAL, 82 Beekman St., N. Y.

THE PRACTICAL SINGING CLASS.

A SYSTEMATIC AND PROGRESSIVE PLAN OF INSTRUCTION FOR THE USE OF TEACHERS OF ELEMENTARY SINGING CLASSES.

By S. WESLEY MARTIN.

1. Write upon the blackboard,

Welcome is the hour of singing.

Then sing it at a convenient pitch (about G) to tones of equal length, and have the class sing it.

2. Explain that the sounds made in singing, being musical sounds, are named *tones.*

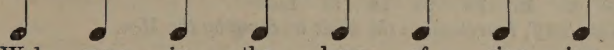
3. Correct the more prominent faults in the singing of the class, and explain the right position of the body, management of the breath, etc.

The singer should sit or stand in an erect and easy posture, with the head up and the shoulders back.

In taking breath, the lips should be partly closed to keep the air from striking against the sides of the throat. The ribs should stretch apart and the abdominal muscles draw in. The throat should be kept open. Breath may be taken at pauses and after the more emphatic words, but not between the syllables of a word. When the breath is being expended in singing, it should be done as slowly as is consistent with the desired fullness of tone.

The mouth should be opened moderately wide, and the face should assume a pleasant expression ; all the muscles being entirely relaxed.

4. Introduce *quarter-notes* to represent the tones sung,

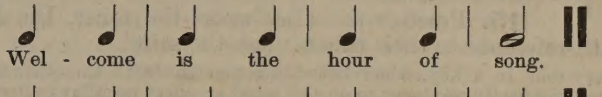


5. Accent the first, third, fifth, and seventh tones, and so introduce *measures.* Also explain *bars* and the *close.*

6. Introduce *beating time* (down, up; down, up).

The hand should move from the wrist with grace and decision.

7. Introduce the *half-note.*



8. Introduce the *diatonic scale* (key of C), teaching it to the class orally by the numeral names—one, two, three, four, five, six, seven, eight. Also explain the meaning of *pitch* in music.

When one tone is higher than another, the two differ in pitch.

9. Introduce the pitch-names, C, D, E, F, G, A, B, C, and explain why different tones have the same name, as, for instance, the two Cs in the scale sung. It is because they are so similar in effect.

10. Explain that the tones with which the scale begins and ends are named the *key-note,* and that the key-note, together with the other tones, constitute a *key.* Also explain that a key and scale are named from the key-note, as *Key of C, C-scale,* etc.

11. Introduce the key-names, *Do, Re, Mi, Fa, So, La, Si, Do.*

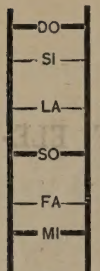
Is it not better to drop *l* from the syllable *Sol,* and make it *So?* The latter is easier and not so likely to be mispronounced.

12. Explain that the difference in pitch of any two tones is an *interval.* Also explain the *step* and *half-step,* and the order of their occurrence in the scale.

The terms step and half-step refer to the distance between the tones.

13. Place before the class the Musical Ladder (see diagram), and drill the pupils in singing the scale, ascending and descending,

H1325



while you point upon it. Sing by pitch-names, by key-names (the latter mostly), and by the syllable la.

The Musical Ladder represents to the eye the relative size of the intervals, and the order of their occurrence. It should be used at every lesson in training the class orally. Its aid is valuable in demonstrating the principles of key-relationship. It should be large enough to be distinctly seen, and may be painted upon a board, paper, canvas, or whatever is convenient.

14.* Explain that an interval consisting of one step (as Do–Re, Re–Mi, etc.) is called a *major second*, and that one consisting of one half-step (as Mi–Fa, Si–Do, etc.) is called a *minor second.*

The names second, third, etc., as applied to intervals, refer to their musical effect.

15. Practice the class upon the tones, Do, Mi, and So, with reference to their effects upon the mind.

Every tone in a key, when heard in connection with the other tones and prolonged, naturally produces upon the mind an effect peculiar to itself. This results from the relation it holds to the key-note, by reason of the interval between them. The mental effects of the tones of a key may be divided into two general classes, viz.: First class, effects of *repose;* and second class, effects of *motion.* To the first (speaking of major keys in particular) belong Do, Mi, and So, and to the second, Re, Fa, La, and Si.

The tone Do gives to the mind an idea of rest, satisfaction, and power, to a greater degree than any other. Hence, it becomes the fundamental tone of the key; or, in other words, the key-note. Mi and So each give to the mind the same idea as Do, but in a less degree; Mi less than So. These three tones, then, may be designated as the principal tones of a key. They are indicated on the Musical Ladder by wider rounds. Combined, they constitute the principal chord in harmony.

Re, Fa, La, and Si, each to a greater or less degree, excites in the mind a feeling of dependence and expectancy, which is relieved on hearing it followed by an appropriate principal tone. Thus, for instance, Re leads the mind to expect Do or Mi to follow it, either of which gives a sense of repose and satisfaction the moment it is heard. After Fa the mind is satisfied with Mi or Do, after La by So (though not so decidedly), and after Si by Do above it.

The teacher should drill the class with reference to the perception of the mental effects of tones at every lesson; for it is obvious that if a pupil be able to recognize in each tone a peculiar characteristic which no other tone has, he can produce it with the greater accuracy and satisfaction. There is need of much more ear-training than is common in our singing classes, if we would have singers who can master intelligently the works of the best composers.

16. Explain the *major-third* (Do–Mi), consisting of two steps; the *minor-third* (Mi–So), consisting of one step and one half-step; the *perfect-fifth* (Do–So), consisting of three steps and one half-step; the *perfect-fourth* (So–Do), consisting of two steps and one half-step; and the *perfect-octave* (Do–Do), consisting of five steps and two half-steps.

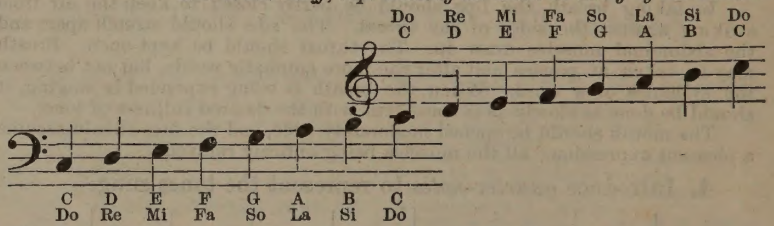
The other thirds, fifths, fourths, sixths, and sevenths may be explained at a convenient time. A diminished fifth consists of two steps and two half-steps; an augmented fourth of three steps; a major sixth of four steps and one half-step; a minor sixth of three steps and two half-steps; a major seventh of five steps and one half-step; and a minor seventh of four steps and two half-steps. They can be easily traced out on the Musical Ladder.

17. Explain the difference in pitch—(an octave)—between the male and female voice, and hence, *middle C, higher C,* and *lower C.*

Middle C is the only C common to both the male and female voice. It is comparatively high for one—the male—and low for the other. Higher C, an octave higher than middle C, belongs only to the female voice, and lower C, an octave lower than middle C, only to the male voice. In singing middle C, the teacher should take care that all the class give it correctly, and not higher C on the part of the ladies, nor lower C on the part of the men. The boys' voice, before changing, is the same in pitch with the female voice.

18. Introduce the *treble* and *base staffs* and *clefs* to represent the pitch of the tones introduced, illustrating the whole on the blackboard, as below. Also explain the names of the lines and spaces, as *first line, first space,* and so on.

The Treble Staff, representing the Scale as Sung by the Ladies.



The Bass Staff, representing the Scale as Sung by the Men.

Let this be practiced by the class, ascending and descending, as indicated in the illustration, *i. e.*, the men commence with lower C, and sing up to middle C, where the ladies begin, and sing to higher C, etc.

19. Introduce Nos. 1 to 9, pages 11 and 12, using the book.

The first reading lessons are composed of the tones Do, Mi, and So, so that the ear and voice may become more perfectly attuned to the principal tones—the pillars—of the key, and the degrees representing them established as guide-marks to direct the eye in reading the notes.

* The work involved in Nos. 14, 15, and 16 may be omitted for the present if thought best.

RULE.—"If Do be represented by a line, Mi is by the next line above, So by the next, and Do (the octave) by the fourth space above it. Or, if Do be represented by a space, Mi is by the next space above, So by the next, and Do (the octave) by the fourth line above it."

This rule should be committed to memory by the class. Then, when the notes of Re, Fa, La, and Si are introduced, there will be but little difficulty in reading them.

It may not be necessary for some classes to learn all the lessons given.

In No. 7 and all the two-part lessons following it, the class should learn each part separately before singing the two together.

The object in writing Nos. 7 and 8 so that the key-note shall be heard through the whole lesson, is to help the pupils to acquire the habit of mentally listening to that tone in their subsequent practice.

No lesson should be sung by word until it can be easily sung by the key-names (Do, Re, Mi, etc.), and by the syllable la. Then the words should be practiced with strict attention to correct pronunciation, expression, etc. In singing by word, the full length of a tone should be sustained to the vowel sound of a syllable. The consonant sounds are never to be sung, but uttered distinctly and neatly before and after the vowels. Care should also be taken to give the true sounds of the vowels. Many singers are wofully deficient in this matter, and teachers not informed, should inform themselves, so they may be able to give correct instruction regarding it. A comma or other pause occurring after a word where there is no rest in the music, should be observed by making the tone slightly shorter than is indicated by the note.

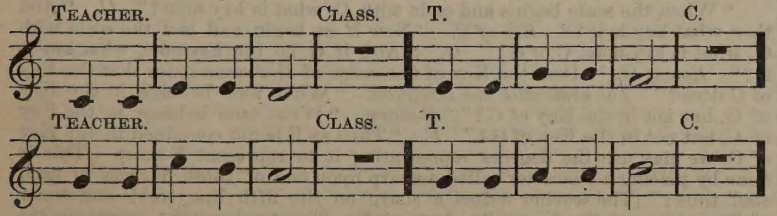
Singers should endeavor to bring themselves into complete sympathy with the sentiment expressed by the words, and fancy themselves to actually exist in whatever scene or act is therein presented to the mind; so that the emotional element may be aroused which is so essential to the true rendering of all vocal music.

20. Introduce No. 10, page 12.

This contains all the tones of the scale, and teachers who prefer to, can commence with this lesson instead of No. 1.

21.* Train the class in observing the mental effects, or resolving tendencies, of the tones Re, Fa, La, and Si.

This may be pursued in a manner as follows: The teacher says, "All listen while I sing, and then sing the tone you think would most naturally follow." He then sings, as indicated below, the class singing at the rests:



* If No. 15 be omitted, then No. 21 also should be omitted.

In the above the class will be almost certain to sing Do first, then Mi, then So, and then Do. Other similar passages should follow these in like manner.

22. Introduce Nos. 11 and 12, page 13.

23. Introduce No. 13, page 13, and explain the *choosing notes* in the last four measures. Also, after some practice introduce *mezzo*, *piano*, and *pianissimo*, and the letters representing them.

These words should be pronounced *metzo*, pee*ah*no, and pee*ah*n*iss*imo.

Mezzo is the natural power of the voice, with no exertion to sing loud, or restraint to sing soft. Piano is produced by a moderate vocal restraint, and pianissimo by extreme vocal restraint, it being the softest power of the voice.

24. Introduce No. 14, page 13, and explain the *repeat*, the *D. C.*, and *Fine*.

The latter is an Italian word (as are also piano, mezzo, etc.), and is pronounced *fee*na. It is equivalent to the Latin word *finis*—the end.

25. Introduce No. 15, page 13, and after some practice, *forte* and *fortissimo* and the letters representing them.

These words should be pronounced *fore*ta, slightly rolling the *r*, and for*tiss*imo.

Forte is produced by a moderate vocal exertion, and fortissimo by the greatest exertion consistent with pure tone.

26. Explain the three departments into which the elements of music are classified, viz.: *Rhythmics*, the elements as regards length; *Melodics*, the elements as regards pitch; and *Dynamics*, the elements as regards power.

If thought best, the departments may be explained at some other time.

27. Introduce No. 16, page 14, and explain the *slur* and *tie*.

28. Introduce tones above higher C and below lower C, and then No. 17, page 14.

29. Classify the voices into *Soprano*, *Alto*, *Tenor*, and *Base Parts*. Then seat the class, if convenient, in the form of a semi-circle; the Tenor on the left of the teacher, the Soprano next, the Alto next, and the Bass on the right. Otherwise the Soprano and Alto in the front seats, the Tenor back of the Soprano, and the Bass back of the Alto.

30. Sing "Welcome Hour" and "Guiding Star," page 21, after explaining the *tenor clef* and *staff* and *score*.

The tenor staff represents the tones an octave lower than does the treble staff; the added-line below representing lower C instead of middle C, the third space middle C instead of higher C, etc.

A score is a collection of staffs connected by a brace.

It will be a good plan for the class to practice each part separately before singing the four together.

31. Introduce the *quarter-rest*, and Nos. 18 and 19, pages 14 and 15.

32. Introduce the *half-rest*, and No. 20, page 15.

33. Sing page 22, and, after some practice, introduce *crescendo* and *diminuendo*, and the abbreviations and characters representing them.

These words should be pronounced cray-*shen*-do and dim-in-oo-*en*do. The former means a gradual increase of power and the latter a gradual decrease.

34. Sing page 23, after explaining beginning and ending with a portion of a measure. Also explain the *pause* or *hold*.

The long tones of this piece should be well sustained, commencing them with plenty of breath. The sound of *I*, as in *night*, should be like that of *ah*.

A pause represents no definite time; only that the tone be held longer than is indicated by the note. How much longer is subject to the discretion of the teacher. The class should watch him for a signal to cease the tone.

35. Introduce *three-part measure*, and drill the class in beating it. Also explain *two-part measure*, already used, and the figures 2 and 3, indicating both kinds. Then practice Nos. 21 and 22, page 15.

Three-part measure is accented on the first part.

36. Introduce the *dotted half-note* and *dotted half-rest*, and No. 23, page 16.

37. Sing pages 24 and 25.

In "The Whispering Wind," the voices should be subdued and mellow, and the tones well connected. It will be observed that the melody lies chiefly in the tenor. The soprano should be sung more softly than either of the other parts, except in the seventh, eighth, and three last measures.

38. Introduce the *eighth-note* and No. 24, page 16.

39. Introduce the *eighth-rest* and No. 25, page 16.

40. Sing pages 26 and 27.

In "Sweet Echo, Wake," let there be a slight crescendo during the first twelve measures, and a diminuendo during the next four.

41. Introduce *four-part measure*, and drill the class in beating it. Also explain the figure 4 indicating it. Then practice No. 26, page 16.

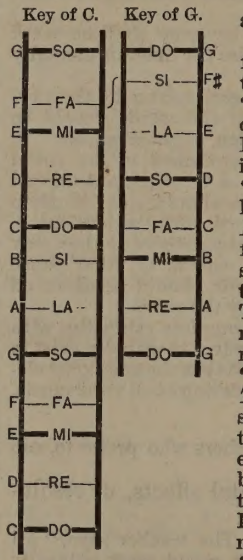
Four-part measure is accented on the first and fourth parts—the latter less than the former.

42. Introduce the *whole-note* and *whole-rest*, and No. 27, page 17.

43. Sing pages 28 and 29.

In "Ring the Bells," an attempt is made to imitate, to some extent, the "ringing of the bells." Hence, each singer should strive to bring out the desired effect. The words *cling* and *clang* should be given very distinctly, and pronounced so as to dwell upon the sound of *ng*.

44. Introduce the *key of G*, consisting of G, A, B, C, D, E, *F-sharp*, and explain the *sharp* and the *signature—one sharp*.



Believing that the following method may be of assistance to many, it is here presented:

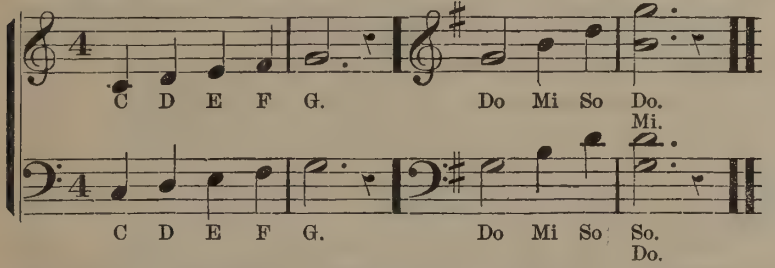
The teacher says: "All sing by the pitch-names from C to G and stop." —— (The dash signifies that the class have done as directed.) "Sing G again." —— "Again." —— "Again, calling it Do." —— "Now, commencing with G, sing the scale by the key-names, Do, Re, Mi, etc." —— "Descend." —— "If G is Do, what is Re?" *A.* "Mi?" *B.* "Fa?" *C.* "So?" *D.* "La?" *E.* "Si?" (In reply to the last question, it is likely that the beginners will say *F*, and the others *F-sharp*.) "Let us see. Listen carefully while I play" (if no instrument is at hand, then sing) "G, A, B, C, D, E, F, and G, and if either of those tones does not sound right, bid me to stop." The teacher plays quite slowly, and at the same time names the tones G, A, B, etc. The class will generally notice the unsatisfactory sound of F and say "stop." "What tone was that?" *F.* "Too high or too low?" *Too low.* Should some answer "too high," the teacher should play and name the tones again, with the class this time singing softly by the key-names Do, Re, Mi, etc. "Now listen." The teacher plays and names as before, but substituting F-sharp for F "How did the scale then sound, right or wrong?" *Right.* "Did I play F or a new tone?" *A new tone.* "How did the new tone differ from F, lower or higher?" *Higher.* "What did I name it?" *F-sharp.* "I will tell you why. F-sharp because higher than F, sharp meaning in music higher."

"When the scale begins and ends with C, what is key-note?" *C.* "And then what key is it?" *Key of C.* "Now if we begin and end the scale with G, what is key-note, C or G?" *G.* "And if G be the key-note, what key is it?" *Key of G.* "Does the Key of G consist of the same tones that the Key of C does?" *The same with one exception.* "What tone belongs in the Key of G, but not in the Key of C?" *F-sharp.* "What tone belongs in the Key of C, but not in the Key of G?" *F.* "Then as F is not contained in the Key of G, we may use the degrees representing it to represent F-sharp. This is done by placing a character called a sharp upon one of those degrees of each staff, thus:" (The teacher writes a sharp on the fifth line, treble and tenor staffs, and one on the fourth line base staff.) The teacher next questions the

class upon the lesson until it is thoroughly understood, explaining the signature (one-sharp), etc., etc.

After the existence of the new tone, F-sharp, has been clearly demonstrated to the minds of the pupils, through the ear, then, by means of the Musical Ladders (see diagram), may the fact be illustrated by a comparison of the steps and half-steps of both keys together.

45. Teach the class to take the Key of G from the Key of C as per the following formula:



This and all other similar formulas, following as the several keys are introduced, should be learned by rote and committed to memory by the class.

46. Introduce No. 28, page 17.

In singing this lesson by word, let the attention of the class be called to the striking difference in the mental effects produced by the several parts when the last word—the key-name, Do—is sung. In the base and soprano, Do sounds familiarly enough; but when heard to the tone Mi or So, as in the tenor and alto, the effect is not altogether satisfactory. However, let either of those tones be prolonged alone to the key-name, Do, and gradually the mind becomes cognizant of an absolute change from Mi or So of one key to Do—the key-note—of another. In like manner may any other tone be converted into a key-note.

47. Sing page 30.

48. Explain *modulation*, etc., and introduce Nos. 29 and 30, pages 17 and 18.

Modulation is a change of key occurring in a piece of music. It is effected by introducing tones foreign to the key one is singing or playing in. Thus, for instance, a modulation from the Key of C to the Key of G is effected by introducing F-sharp in place of F, or from the Key of G to the Key of C by introducing F in place of F-sharp. These are the only tones that can be used to produce a modulation from one of these keys to the other, for the other tones composing them are common to both. Tones producing a modulation are called *modulating tones*, and are represented by means of *accidentals; i. e.*, sharps, flats, or naturals preceding the notes. A modulation should be anticipated by the singer, and when singing by the key-names, they should be changed before the modulating tones occur. On whatever tone the change is made, the names as applied in both keys should be sung conjointly; as, *su'do, do'so, re'so, mi'si*, etc.

49. Sing page 31, after explaining the *natural* and its use.

50. Sing page 32, and, after some practice, explain *Allegro* (al-*lay*-gro), *Moderato* (*ah*-to), etc.

Allegro, Moderato, etc., are Italian words, indicating the *tempo* (time) of a piece of music. The following are those in most common use, viz.: *Allegro*, meaning fast, lively; *Allegretto* (*gray*-to), cheerful, but not so fast as Allegro; *Adagio* (*dah*-jo), very slow; *Andante* (*dahn*-tay), rather slow and sedate; *Andantino* (*tee*-no), somewhat faster than Andante; *Moderato*, in moderate time; *Presto*, very fast.

51. Introduce the *sixteenth-note* and the *sixteenth-rest*. Then No. 31, page 18.

52. Sing page 34, after explaining the meaning of *1st time* and *2d time* over the fourth and fifth measures.

53. Introduce *six-part measure*, explaining the manner of beating it, and the figure 6 indicating it. Then explain the *dotted whole-note* and practice No. 32, page 18.

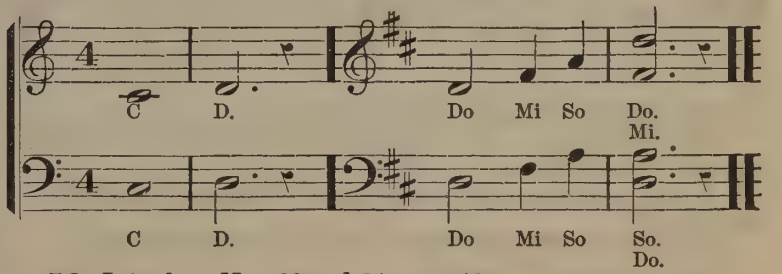
Six-part measure is beaten *down, up;* comprehending a half-measure to a beat, unless it be in slow time, when it may be beaten *down, down, left, right, up, up.* It is accented on the first and fourth parts—the fourth slightly.

54. Sing page 35.

55. Introduce the *Key of D*, consisting of D, E, F-sharp, G, A, B, C-sharp, and explain the signature—*two sharps.*

The Key of D (and all the following keys) may be introduced in the same manner as the Key of G, the teacher saying, "All sing by the pitch-names C and D," etc.

Take the Key of D from the Key of C as follows:



56. Introduce Nos. 33 and 34, page 19.

57. Sing page 36, and explain the *ritard.* Then sing page 37.

A class can make a perfect ritard only by watching the teacher and singing to his time as he beats gradually slower.

Let the class select from their number a quartette to sing "There's Rest for All in Heaven," at the next meeting.

58. Introduce the *dotted quarter-note*, and No. 35, page 19.

59. Sing page 38.

60. Introduce the *dotted eighth-note* and No. 36, page 19.

61. Sing page 39.

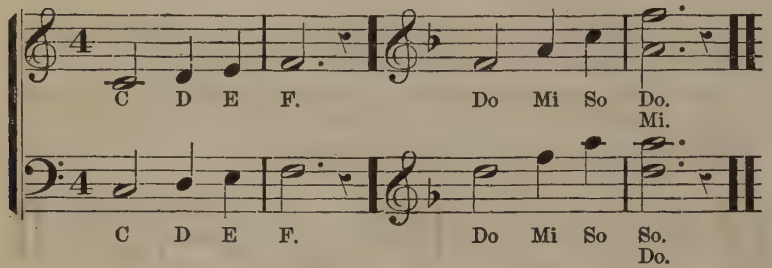
This should be sung in march time and with spirit. When learned, let the line "I hear the sweet birds sing," be sung by three voices, viz.: two sopranos and one alto.

In the tenor, tenth measure, C is substituted for C-sharp, thus changing the music into the Key of G. It is only for a moment, however, and it will be as well for the other parts not to change the key-names. The tenor, commencing with this measure, may sing s're *fa* m'la, etc. When a change of key is of so short a duration, it may hardly be called a modulation, but rather a *digression.*

62. Introduce the Key of F, consisting of F, G, A, B-flat, C, D, E, explaining the *flat* and the signature—*one flat.*

In this case, B will be found too *high*, and hence the need of B-flat.

Take the Key of F from the Key of C, as follows:



63. Introduce Nos. 37 and 38, page 20.

64. Sing page 40, after explaining the *measure-rest*, the meaning of *D. S.*, and the *sign.*

A whole rest, used to indicate the time of a measure, is then called a *measure-rest.*

D. S. is an abbreviation of *Dal Segno* (*sane*-yo)—return to the sign.

65. Sing pages 41 and 42.

The second half of "Gentle Smiles" is in the Key of C, B being substituted for B-flat. Use the key-names accordingly. Care should be taken not to pronounce gentle like *gental.* The second syllable of mountain, fountain, etc., should be pronounced like *tin* (see Webster's Dictionary).

66. Sing page 44, after explaining the *triplet* and the *staccato.*

It will be noticed that after the first four measures of this piece, each part takes its turn in sustaining the melody. This should be done, as nearly as possible, with the same degree of power.

67. Introduce the *chromatic tones* (Key of C) and hence the *chromatic scale*, writing it on the blackboard, and explaining the pitch-names and the key-names. Then study No. 39, page 20.

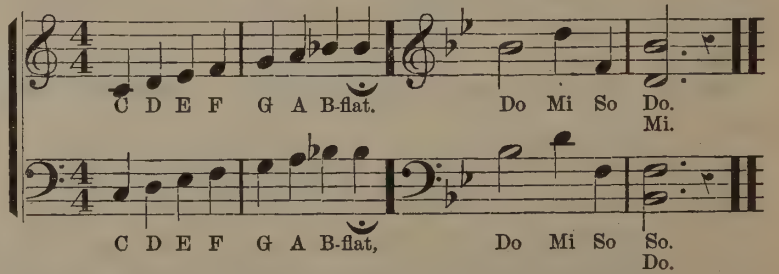
The chromatic scales in the other keys may be explained at convenience. That in the Key of A will involve an explanation of the *double-sharp* (×), and that in the Key of E-flat, the *double-flat* (𝄫). Thus F-sharp being La in the Key of A, Li, the chromatic tone, is therefore *F-double-sharp;* and B-flat in the Key of E-flat, being So, Se, a half-step lower, is *B-double-flat.* The signification of a double-sharp is terminated by a *sharp and natural* (♯𝄪), and that of a double-flat by a *flat and natural* (♭𝄫).

Chromatic tones differ from modulating tones, as they do not effect a change of key. One of the reasons why many singers find great difficulty in singing the works of the best composers is, that they—not understanding the principles of modulation—incorrectly regard all accidentals as representing chromatic tones, while many of them represent modulating tones, and hence a change of key.

68. Sing pages 45 and 43.

69. Introduce the *Key of B-flat*, consisting of B-flat, C, D, E-flat, F, G, and A, and explain the signature—*two flats.*

Take the Key of B-flat from the Key of C, as follows:



It is not deemed necessary to introduce any special reading lessons in the Key of B-flat, or in any of the keys which follow it; as there are no new

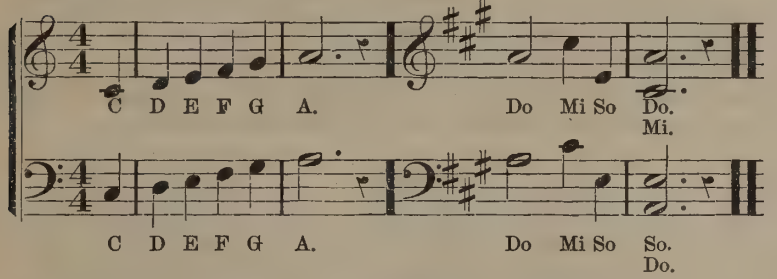
positions of the key-note to be learned. Thus the Key of B-flat is represented in just the same position treble staff, as the Key of D base staff, and in the same position base staff as the Key of G treble staff. A class that has been accustomed to read from both staffs in the keys already introduced, will therefore have no difficulty in reading notes in the new key.

70. Sing pages 46 and 48.

In "The Gushing Rill," sixth measure, the key-names should be changed in anticipation of the Key of F, which is established in the next measure by the substitution of E for E-flat. Then change back at the refrain. In "April Song," the first change of key is represented by a new signature; the next by the modulating tone, E-flat, in the measure preceding a change of signature.

71. Introduce the *Key of A*, consisting of A, B, C-sharp, D, E, F-sharp, and G-sharp, and explain the signature—*three sharps.*

Take the Key of A from the Key of C, as follows:



The Key of A is represented in the same position treble staff, as Key of C base staff, and in the same position base staff, as Key of F treble staff.

72. Sing page 50.

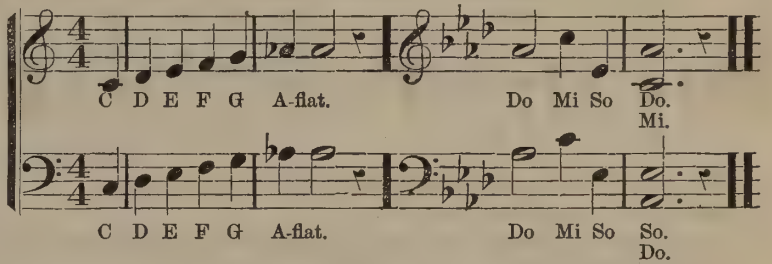
73. Explain the half-note and the eighth-note as *primitive notes*, and also the figures indicating them.

The kind of note representing one part of a measure is called the *primitive note*, or beat note. Thus far in our work the quarter-note has been used as such; two quarters, or their equivalent, filling a two-part measure, three quarters a three-part measure, and so on. The quarter-note is most commonly employed as primitive note, although the half-note and the eighth-note are also frequently used. But when so used, they are simply the choice of the composer, and have (in themselves) no reference to the time in which the music is to be sung or played, as different from a quarter-note, had it been selected by him. It is true, however, that where the half-note is employed as primitive note, it is usually in music of a solemn and dignified style, and of sacred character; while the eighth-note is more commonly selected in music of a secular character—especially if it be written in six-part measure. The half-note, as primitive, is generally indicated by the figure 2, in the form of a denominator under that indicating the kind of measure; the eighth-note by the figure 8; and the quarter-note by the figure 4.

74. Sing pages 51 and 52.

75. Introduce the *Key of A-flat*, consisting of A-flat, B-flat, C, D-flat, E-flat, F, and G, and explain the signature—*four flats.*

Take the Key of A-flat from the Key of C, as follows:



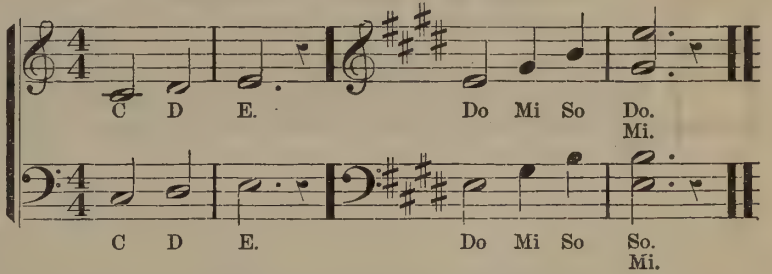
The Key of A-flat is represented in the same positions as the Key of A.

76. Sing pages 53, 54, and 55.

In "Spring Song" the positions of the staffs of the soprano and tenor are exchanged.

77. Introduce the *Key of E*, consisting of E, F-sharp, G-sharp, A, B, C-sharp, and D-sharp, and explain the signature—*four sharps.*

Take the Key of E from the Key of C, as follows:

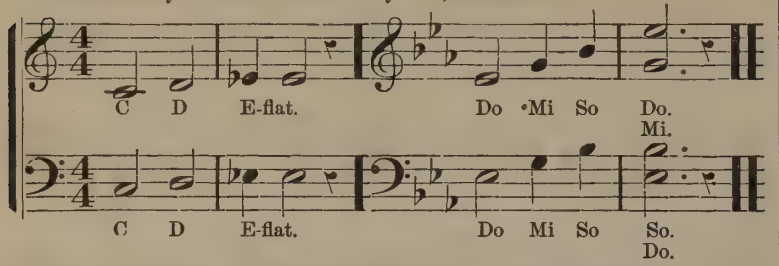


The Key of E, treble staff, is represented in the same position as Key of G, base staff, and in the same position, base staff, as the Key of C, treble staff.

78. Sing pages 56 and 58.

79. Introduce the *Key of E-flat*, consisting of E-flat, F, G, A-flat, B-flat, C, and D, and explain the signature—*three flats.*

Take the Key of E-flat from the Key of C, as follows:



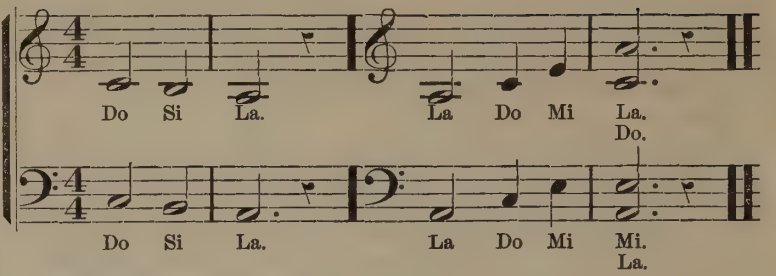
The Keys of E-flat and E are represented in the same positions.

80. Sing pages 59, 57, and 60.

The Keys of B, F-sharp, D-flat, and G-flat (the latter in effect the same as F-sharp), and their signatures, may be explained when necessary.

81. Introduce the *Key of A-minor*—relative minor of the Key of C—consisting of the tones A, B, C, D, E, F, G-sharp, explaining the signature, key-names, etc. Also drill the class upon the Minor Musical Ladder (see diagram), and explain the *step-and-a-half* (distance) and *augmented second* (effect) between fa and si.

All keys having Do for key-note are called *major keys.* Upon La of each major key is founded a *relative minor key* having La for key-note, and whose scale is composed of the tones La, Si, Do, Re, Mi, Fa, Si (a half-step above So), La. A major key and its relative minor have the same signature, the Si of the latter being represented by an accidental. The Key of A-minor may be taken from its relative major (the Key of C) as follows; and all other minor keys from their relative majors in the same manner.



82. Sing pages 61 62.

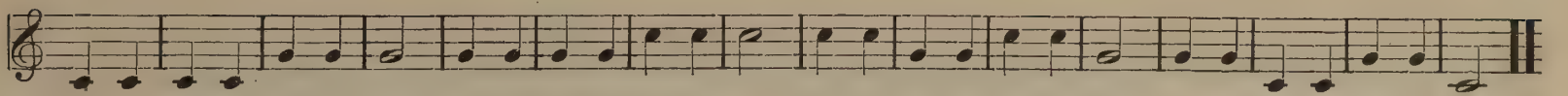
In "The Minor Key," 6th measure, the music modulates to the relative major by the substitution of G for G-sharp. Then, in the 13th measure, it returns to the minor key. In the modulations from the major keys to their relative minors, and *vice versa*, there is no change of key-names.

The other minor keys may be introduced at convenience. The following table exhibits a list of the relative minor keys and their component tones. Minor keys are named from their key-notes as the major keys are.

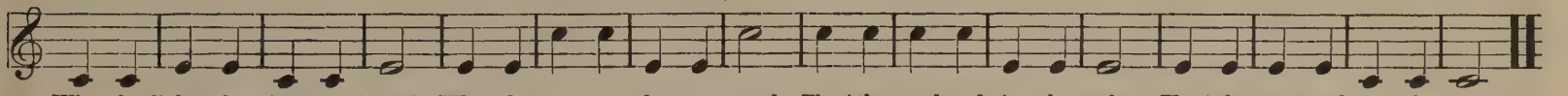
Relative of the Key of C				Key of A-minor		consisting of	A, B, C, D, E, F, G♯.
"	"	"	G	"	E-minor	"	" E, F♯, G, A, B, C, D♯.
"	"	"	D	"	B-minor	"	" B, C♯, D, E, F♯, G, A♯.
"	"	"	F	"	D-minor	"	" D, E, F, G, A, B♭, C♯.
"	"	"	B-flat	"	G-minor	"	" G, A, B♭, C, D, E♭, F♯.
"	"	"	A	"	F-sharp-minor	"	" F♯, G♯, A, B, C♯, D, E♯.
"	"	"	A-flat	"	F-minor	"	" F, G, A♭, B♭, C, D♭, E♮.
"	"	"	E	"	C-sharp-minor	"	" C♯, D♯, E, F♯, G♯, A, B♯.
"	"	"	E-flat	"	C-minor	"	" C, D, E♭, F, G, A♭, B♮.
"	"	"	B	"	G-sharp-minor	"	" G♯, A♯, B, C♯, D♯, E, F×*.
"	"	"	F-sharp	"	D-sharp-minor	"	" D♯, E♯, F♯, G♯, A♯, B, C×.
"	"	"	D-flat	"	B-flat-minor	"	" B♭, C, D♭, E♭, F, G♭, A♮.
"	"	"	G-flat	"	E-flat-minor	"	" E♭, F, G♭, A♭, B♭, C♭, D♮.

* Double sharp.

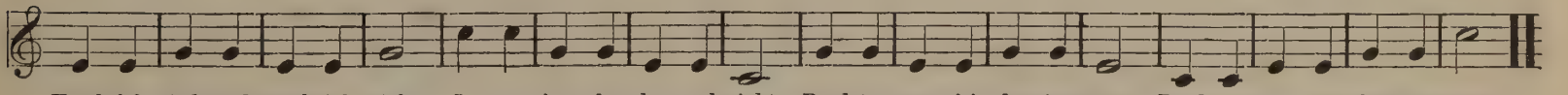
No. 1.



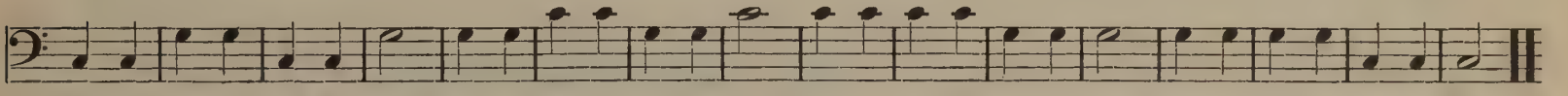
No. 2.



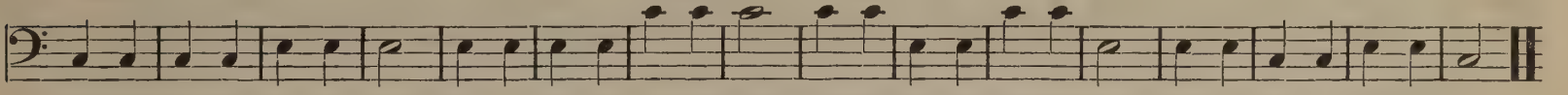
No. 3.



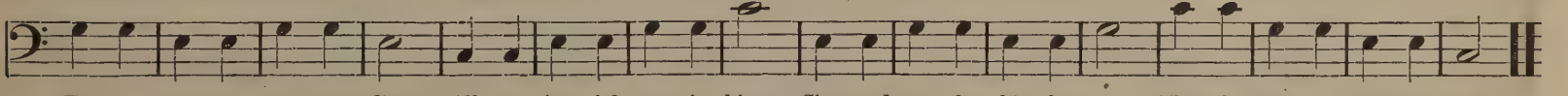
No. 4.



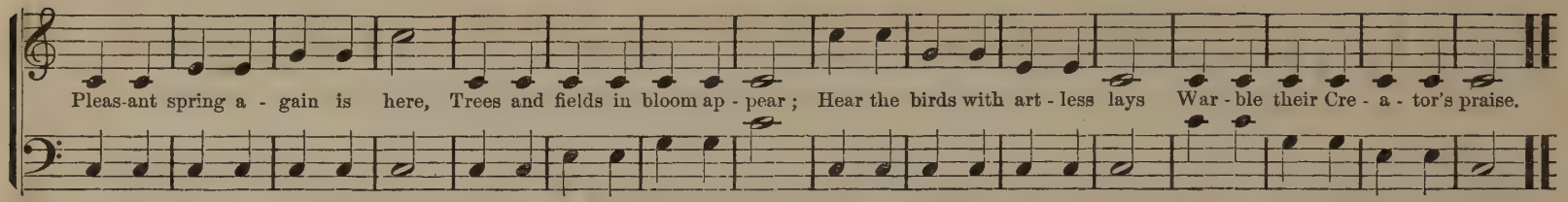
No. 5.



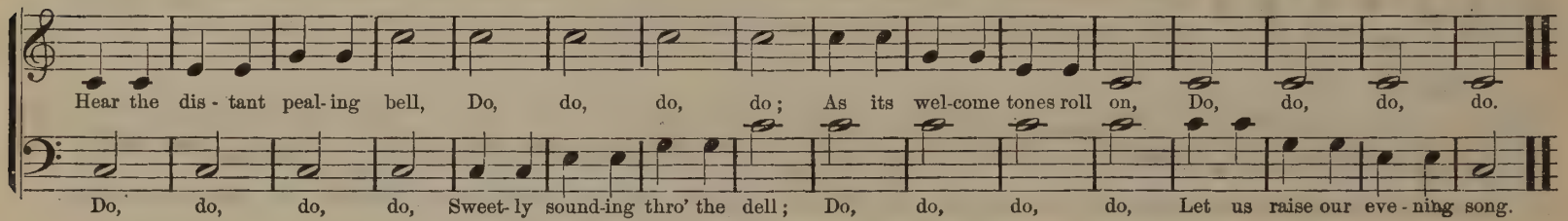
No. 6.



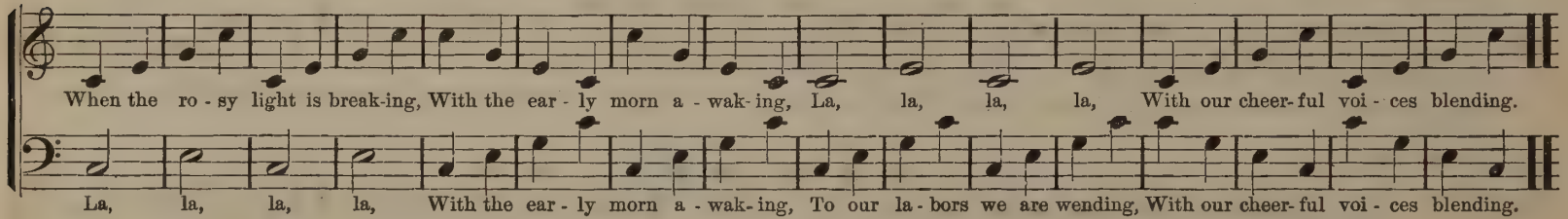
No. 7.



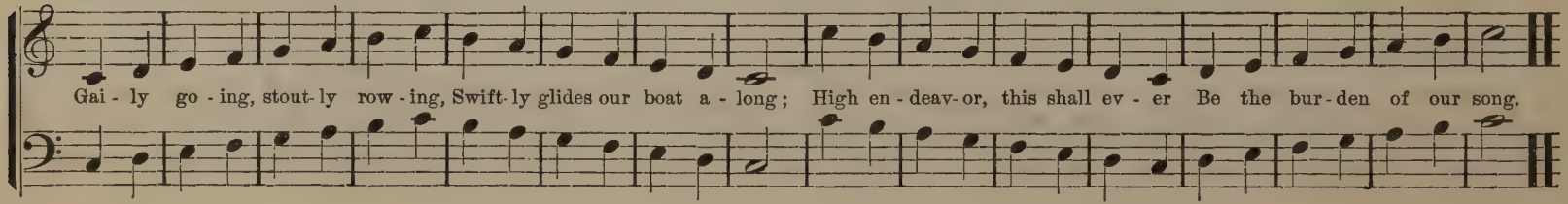
No. 8.



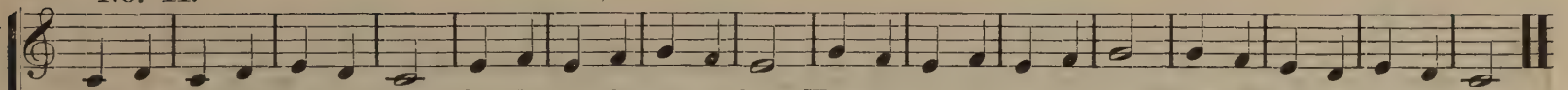
No. 9.



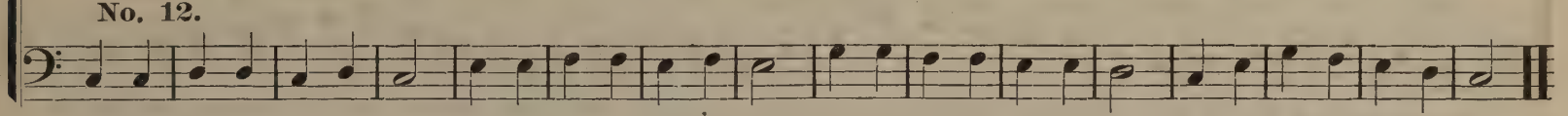
No. 10.



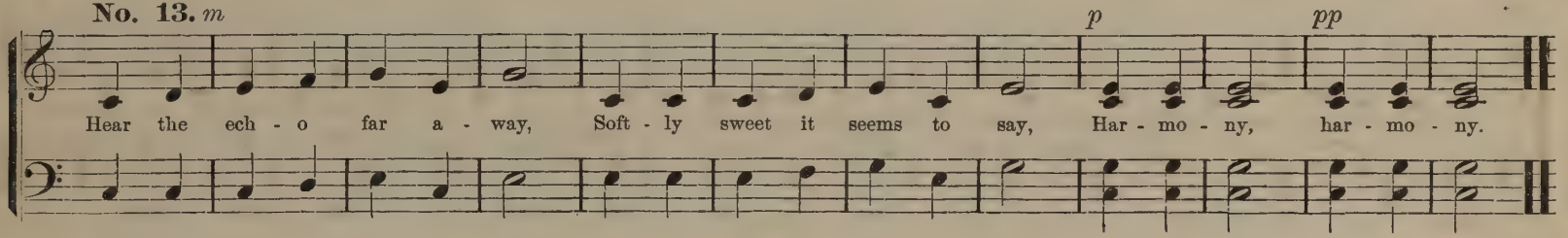
No. 11.



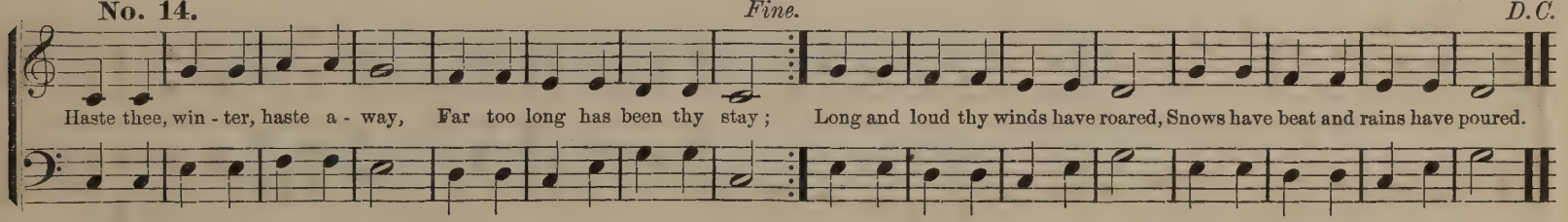
No. 12.



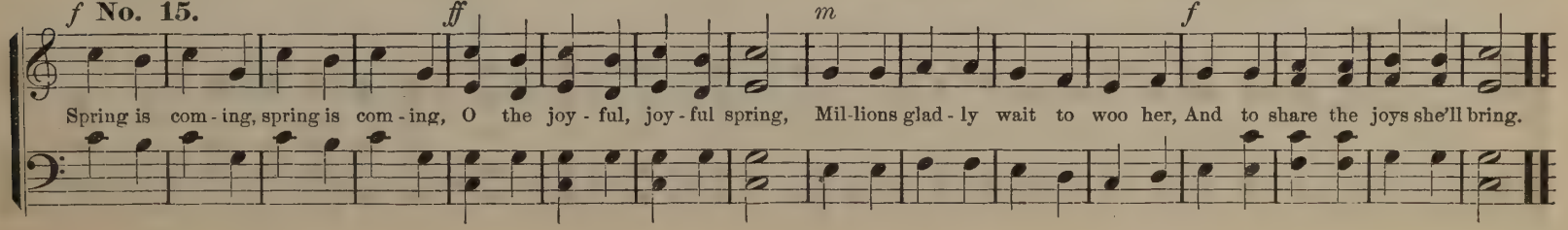
No. 13. *m* *p* *pp*



No. 14. *Fine.* *D.C.*

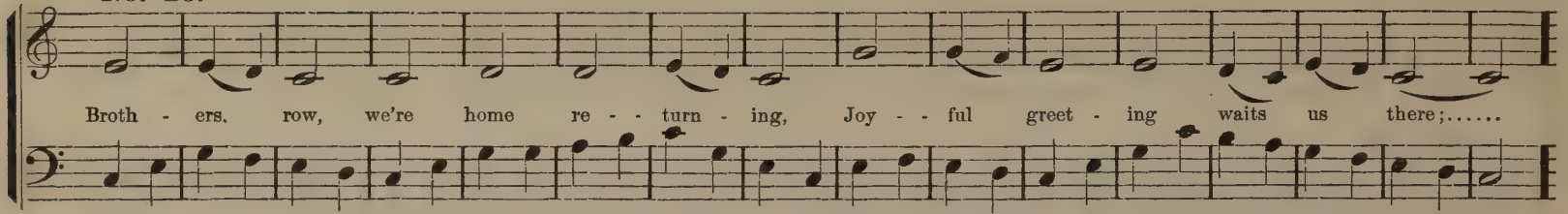


f **No. 15.** *ff* *m* *f*

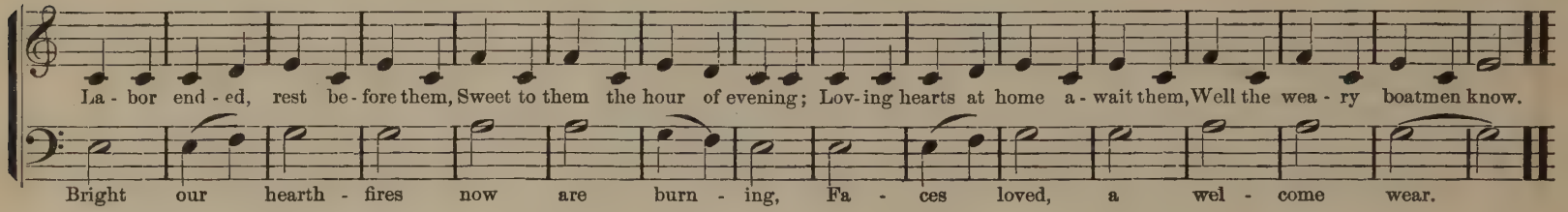


No. 16.

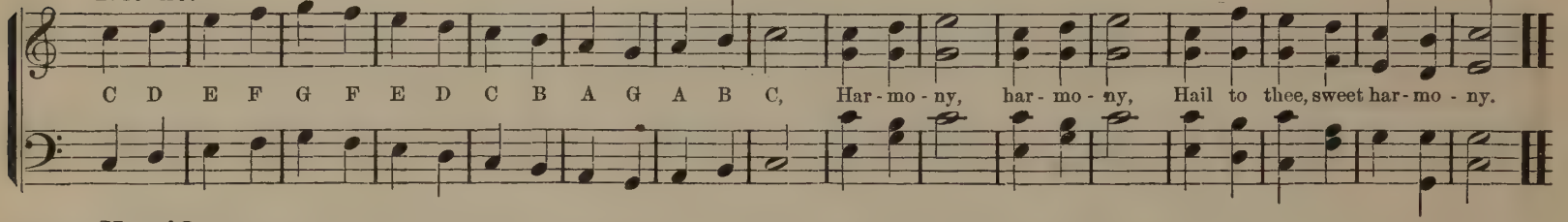
Fine.



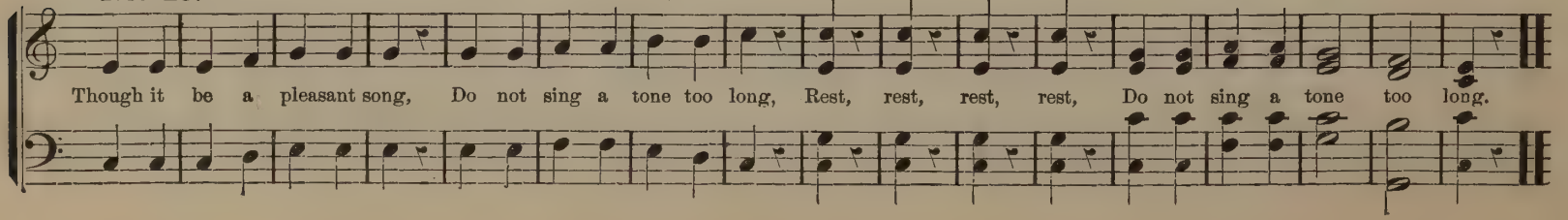
D.C.



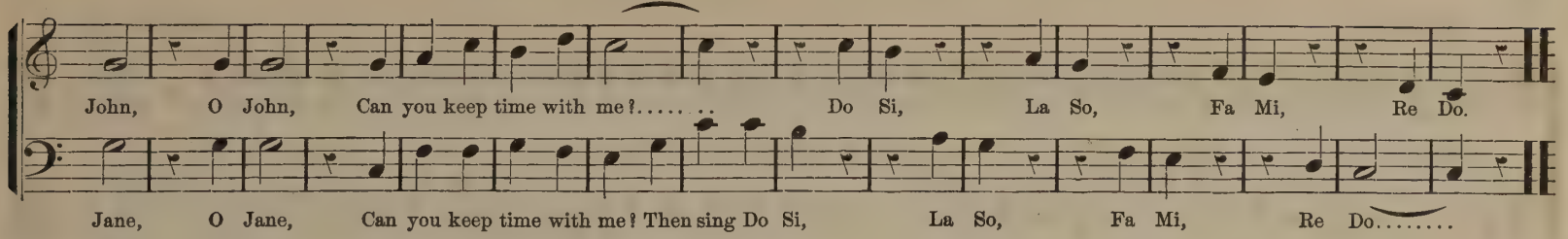
No. 17.



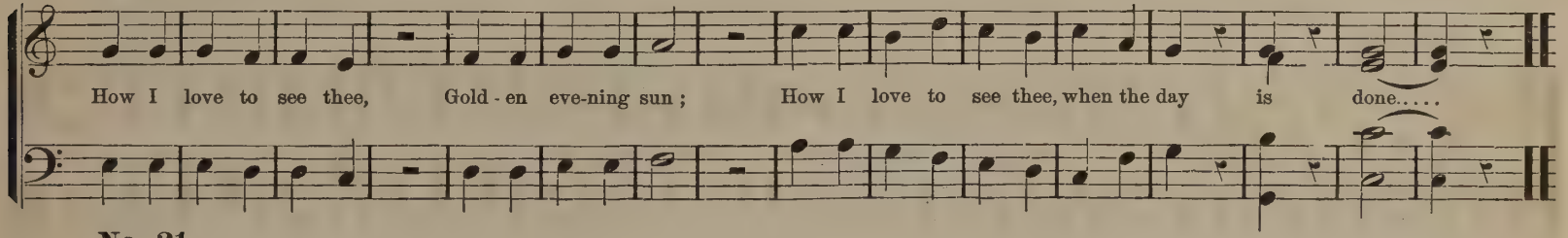
No. 18.



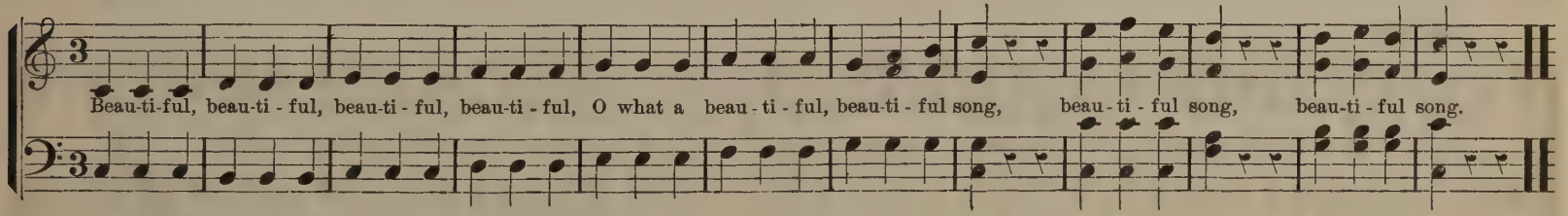
No. 19.



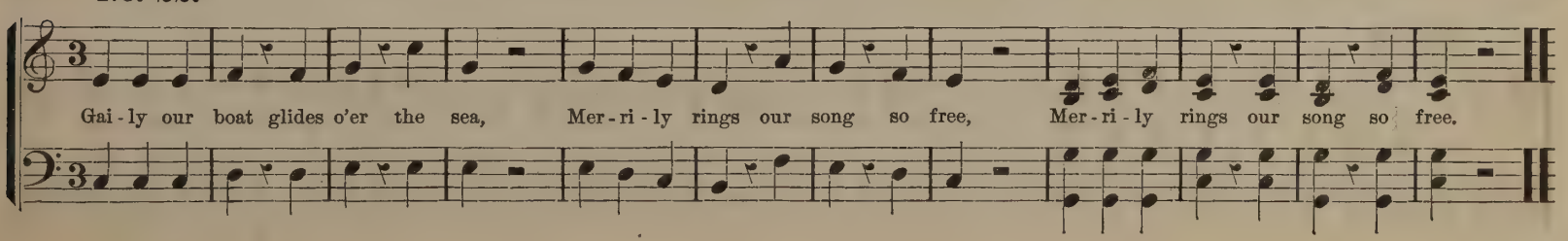
No. 20.



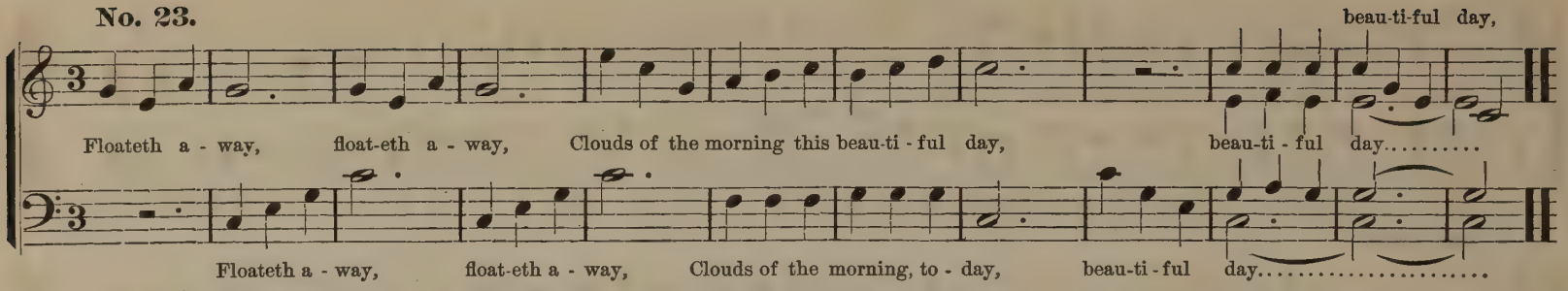
No. 21.



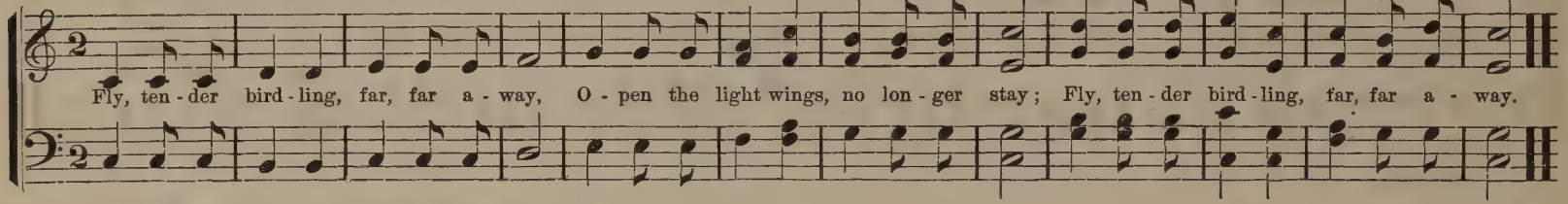
No. 22.



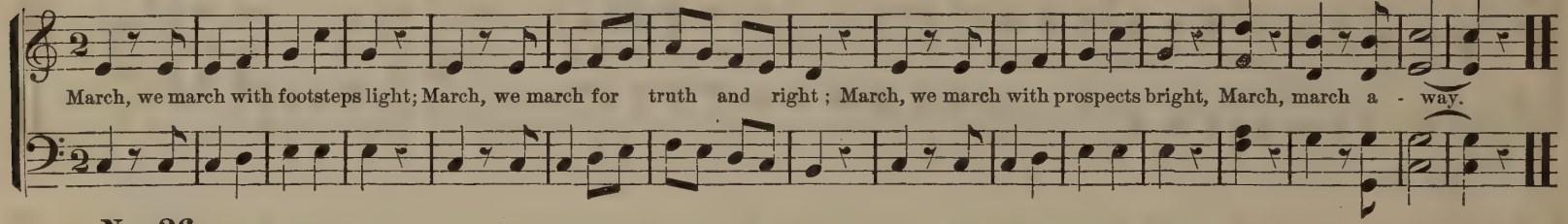
No. 23.



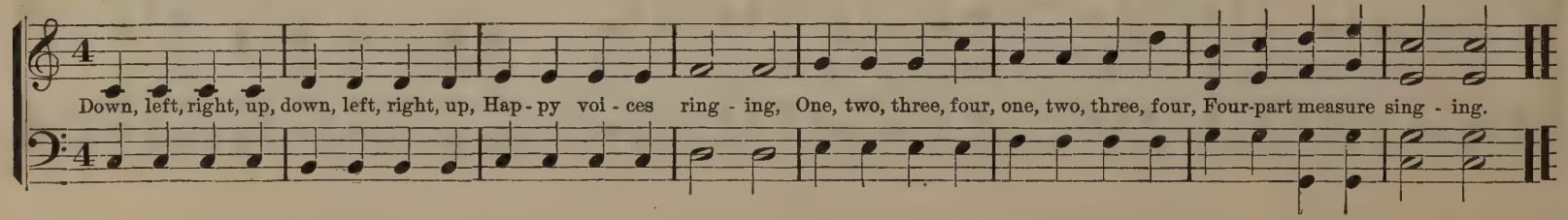
No. 24.



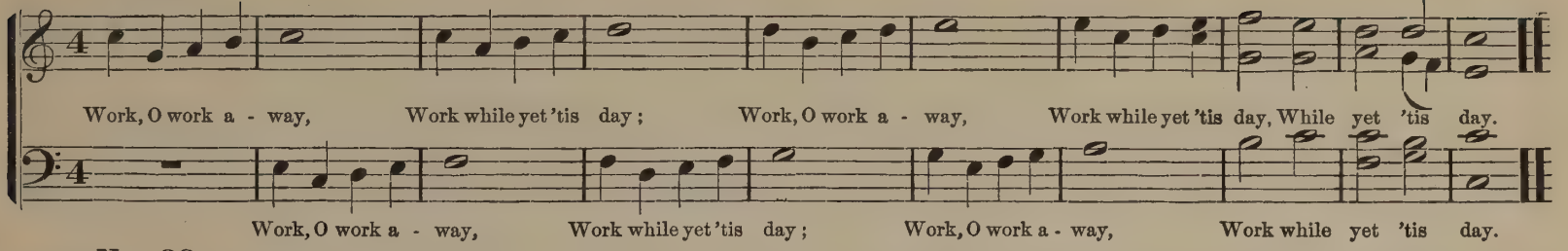
No. 25.



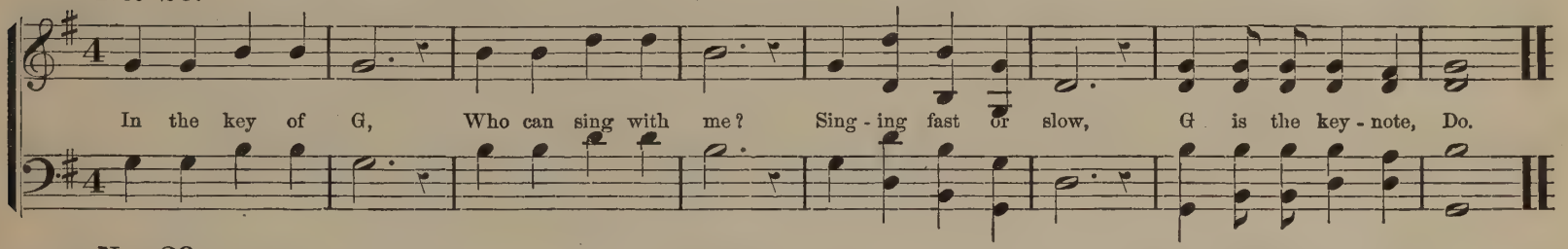
No. 26.



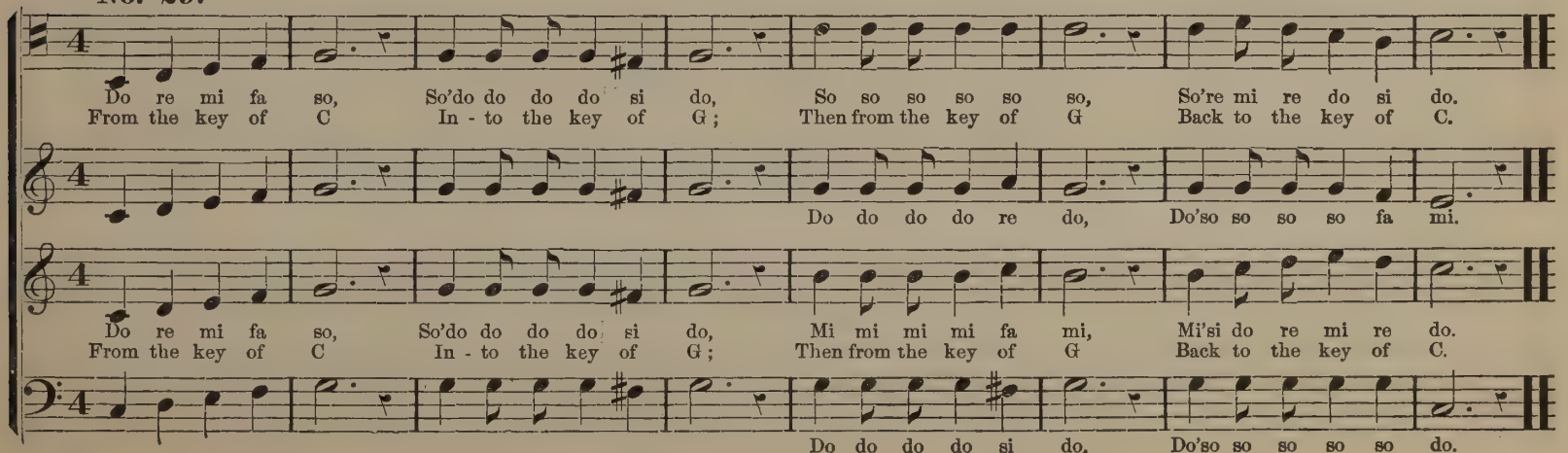
No. 27.



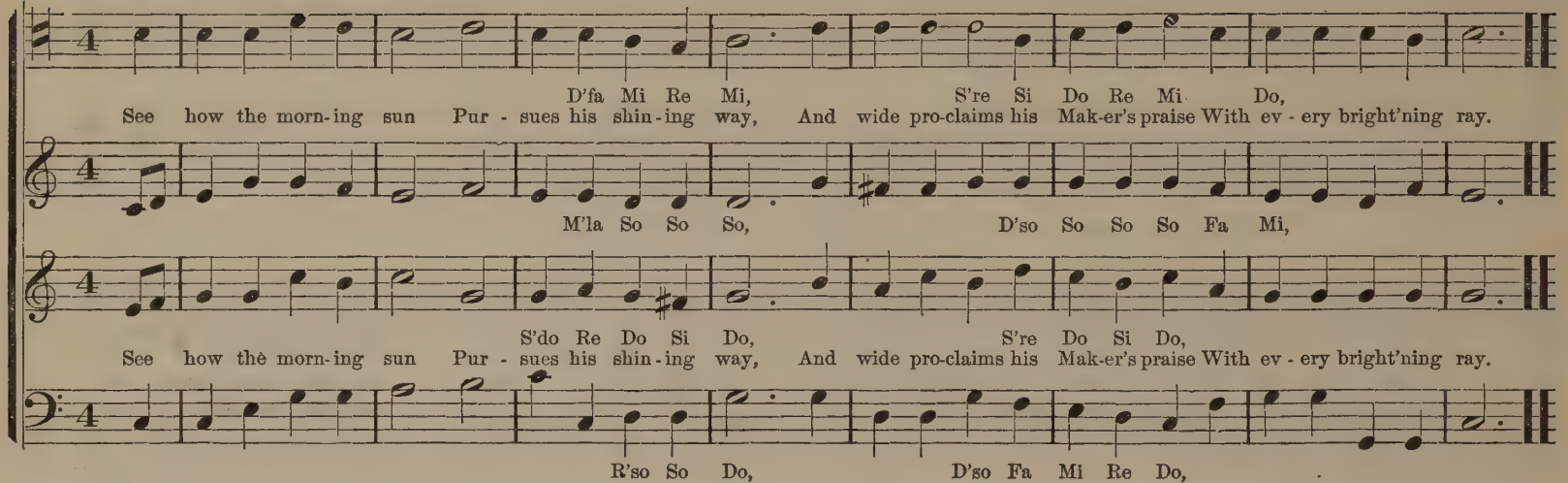
No. 28.



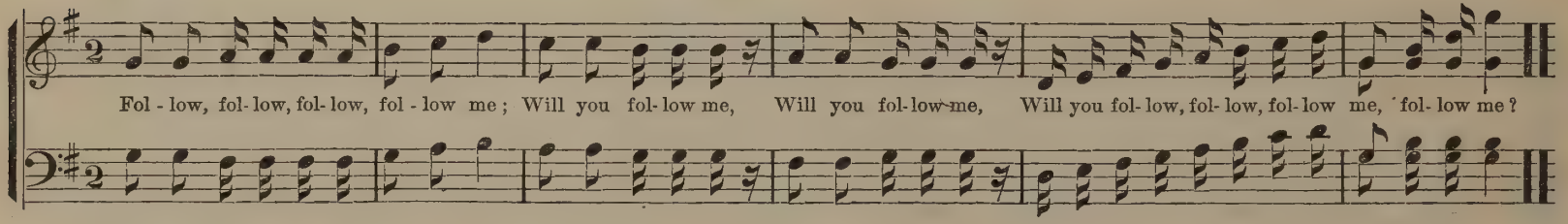
No. 29.



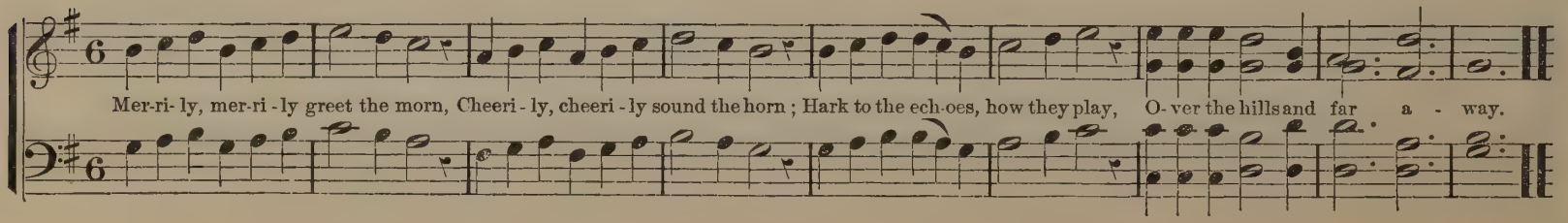
No. 30.



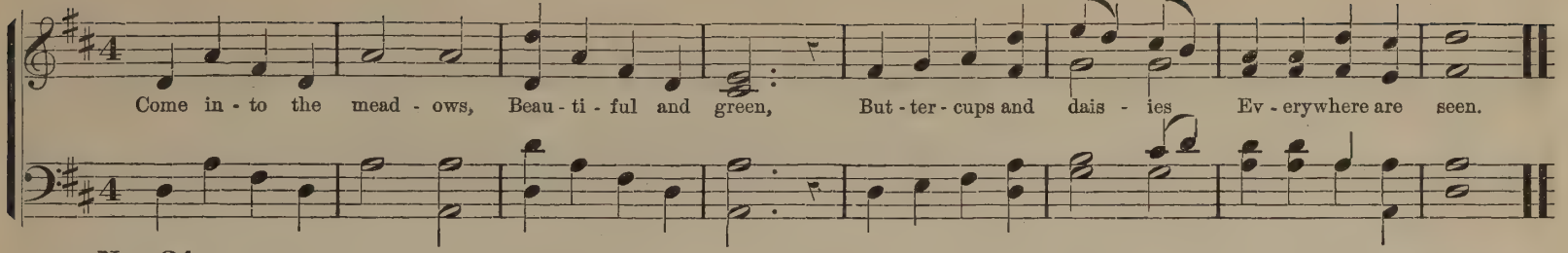
No. 31.



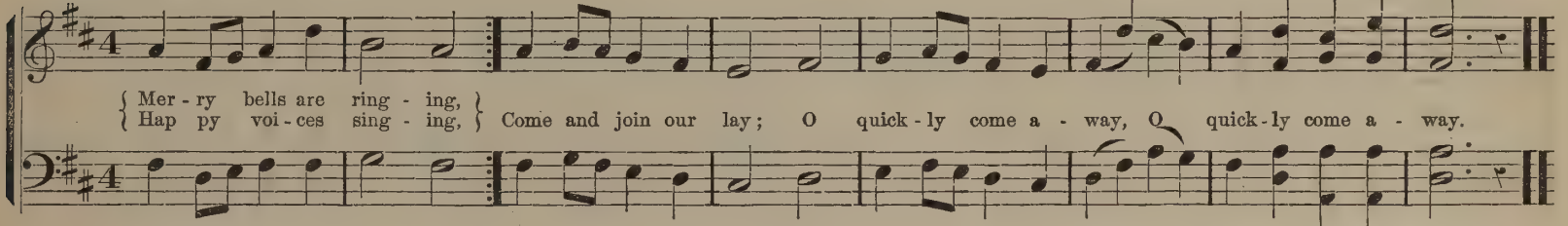
No. 32.



No. 33.

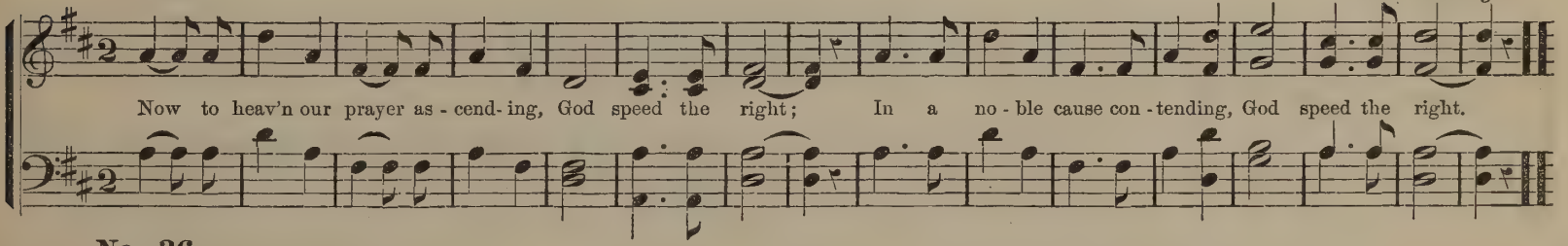


No. 34.

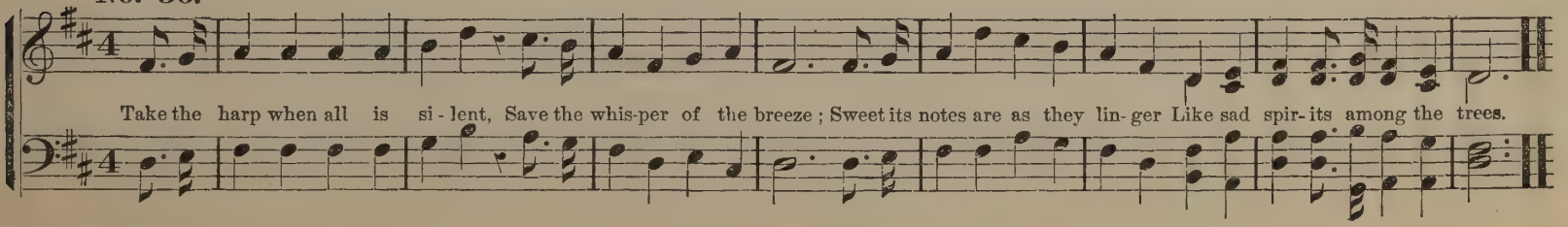


No. 35.

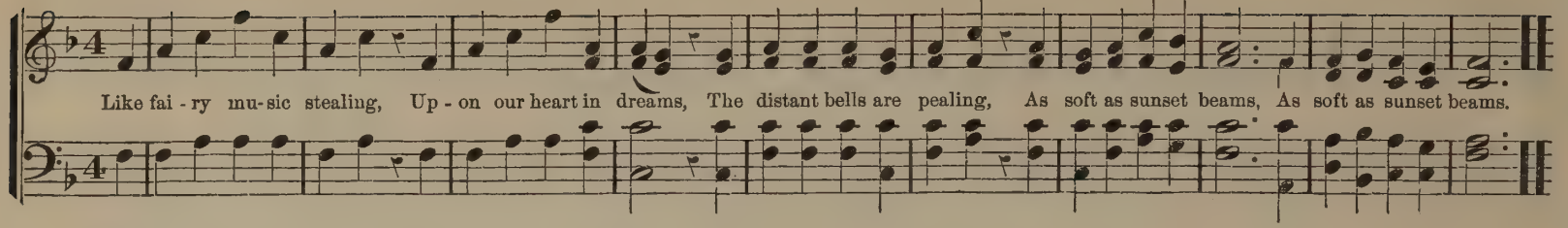
Arranged.



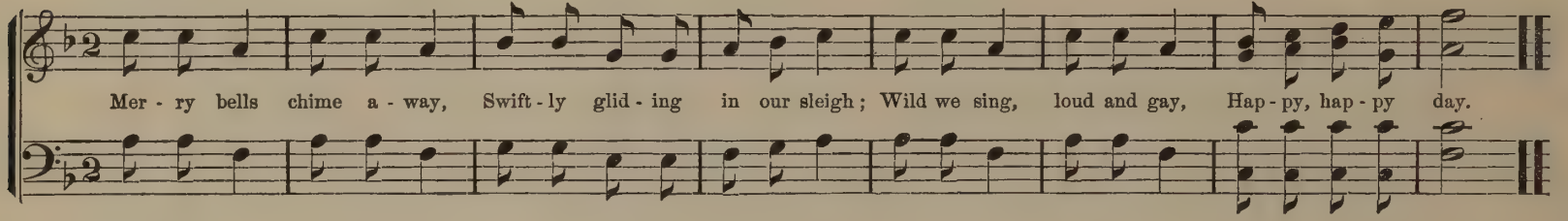
No. 36.



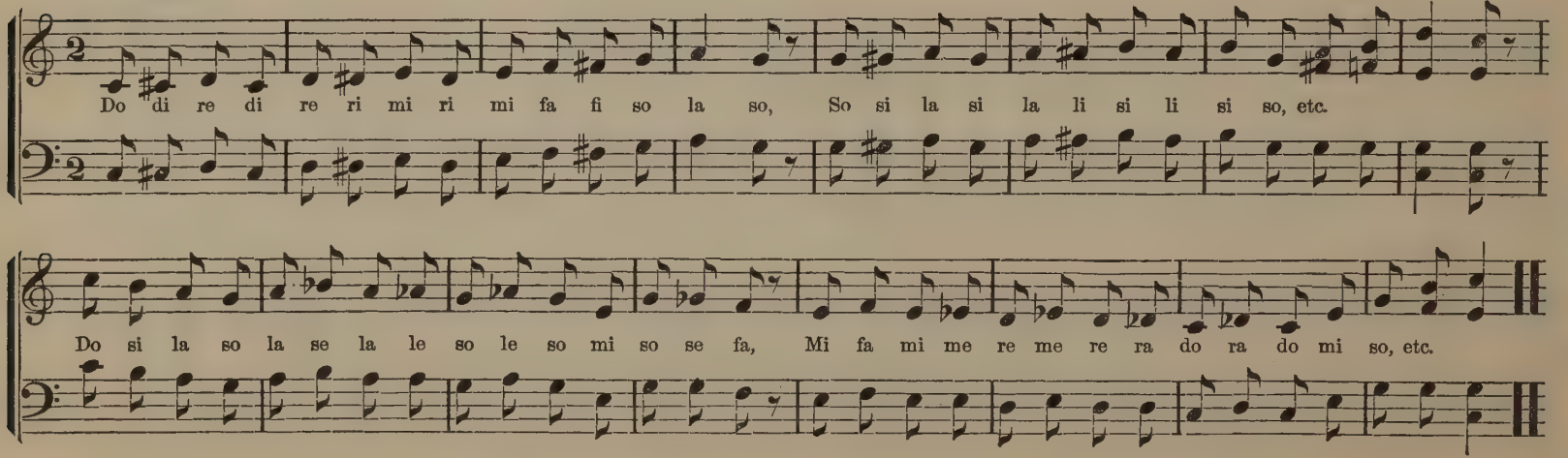
No. 37.



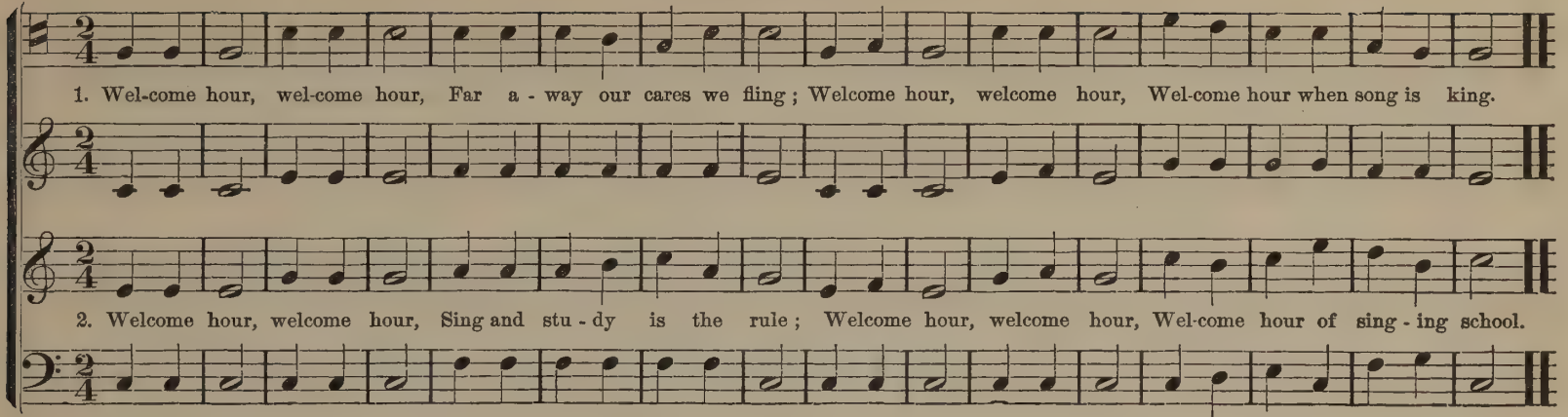
No. 38.



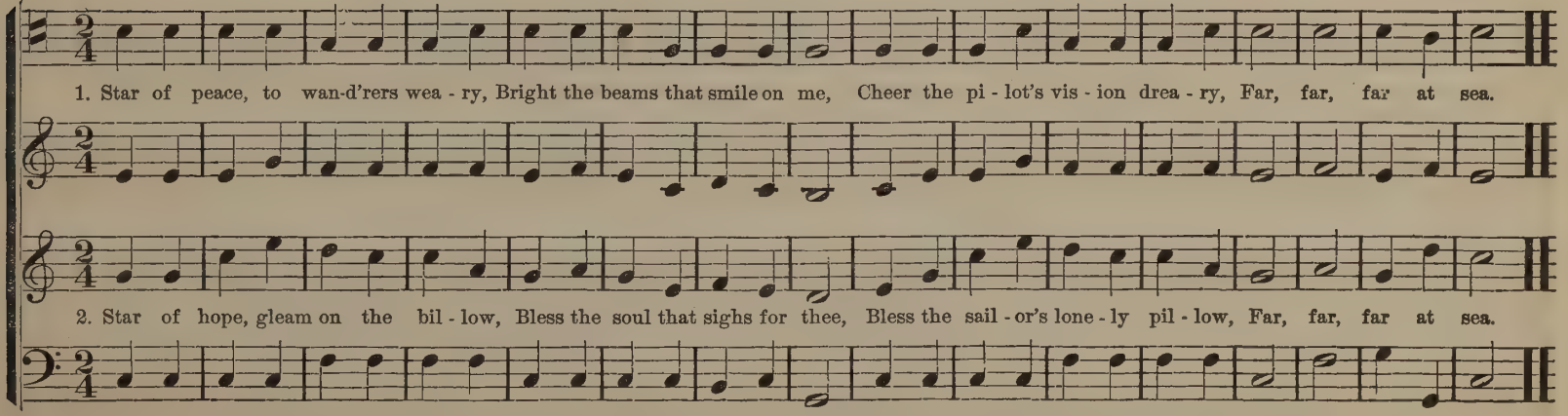
No. 39.



WELCOME HOUR.*

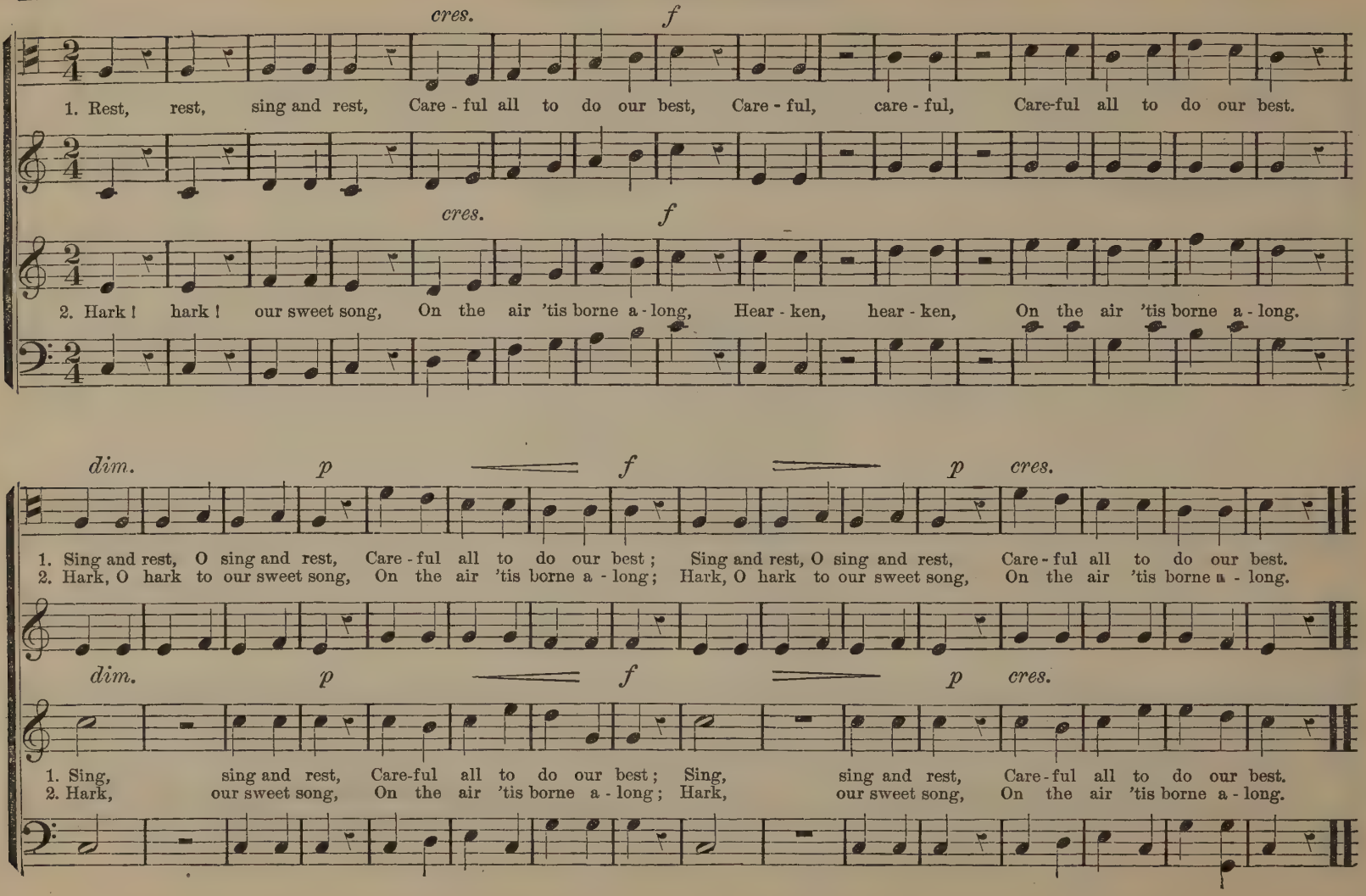


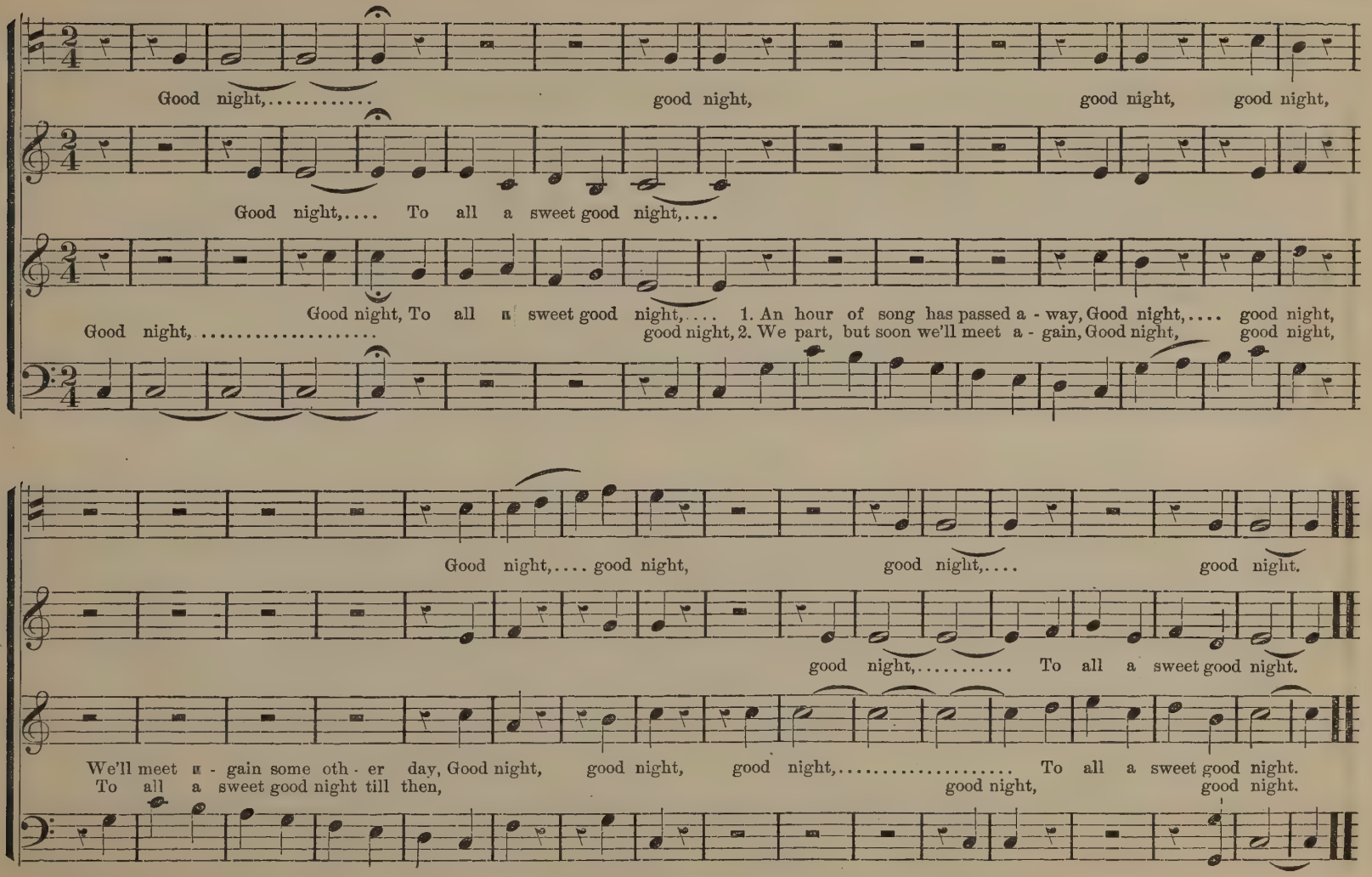
GUIDING STAR.



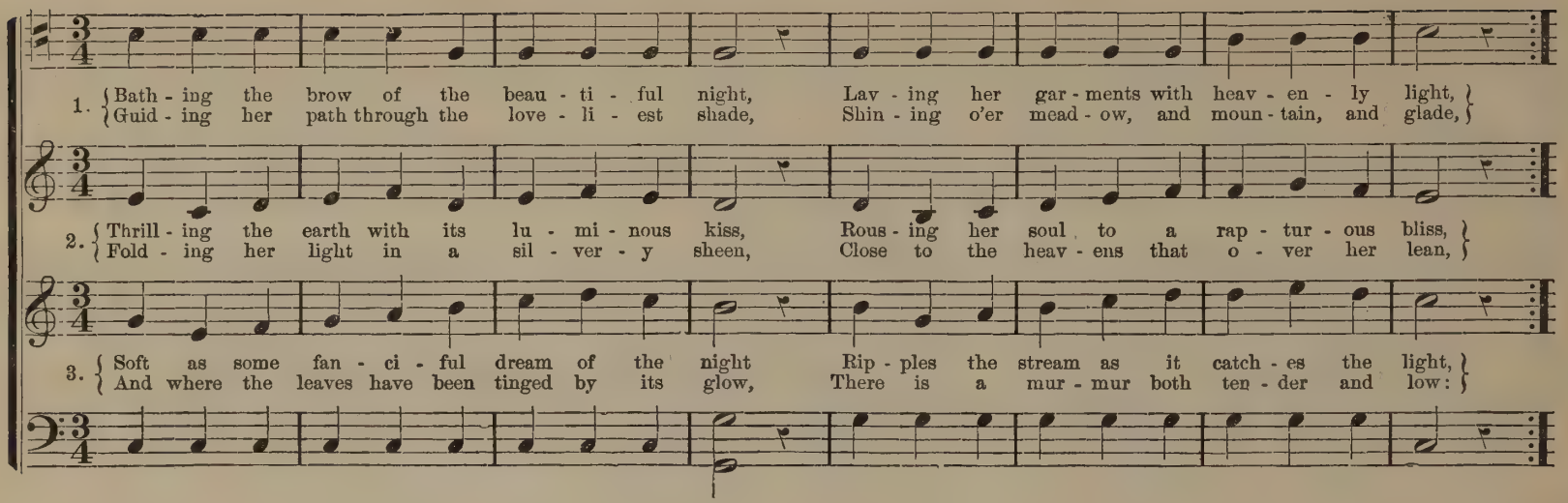
* *This piece, and all the following Singing Class Songs, not otherwise credited, are the compositions of* S. WESLEY MARTIN.

SING AND REST.

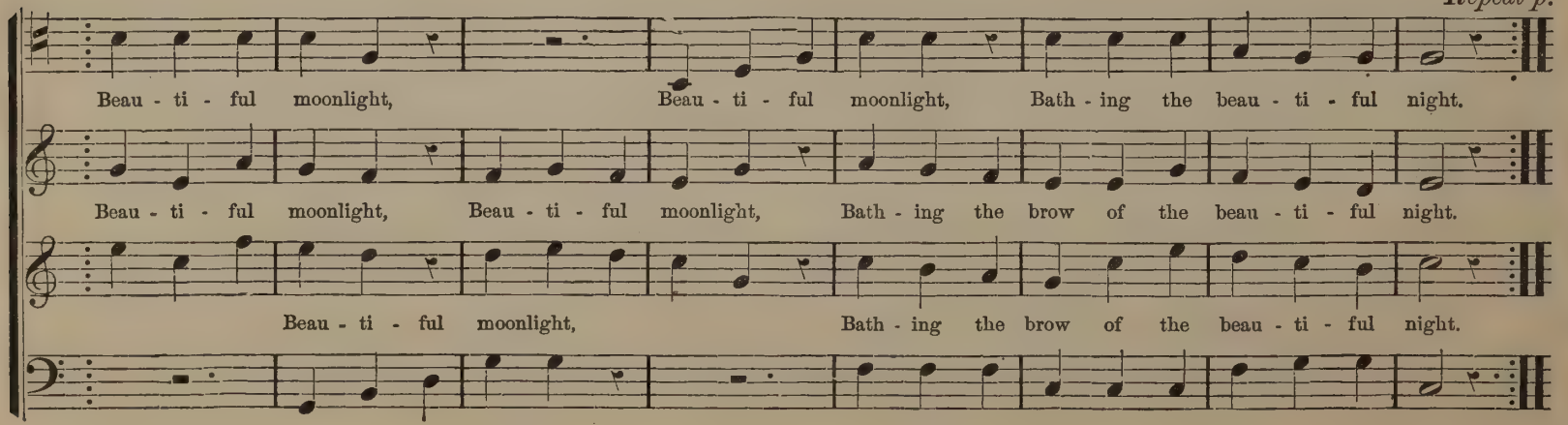


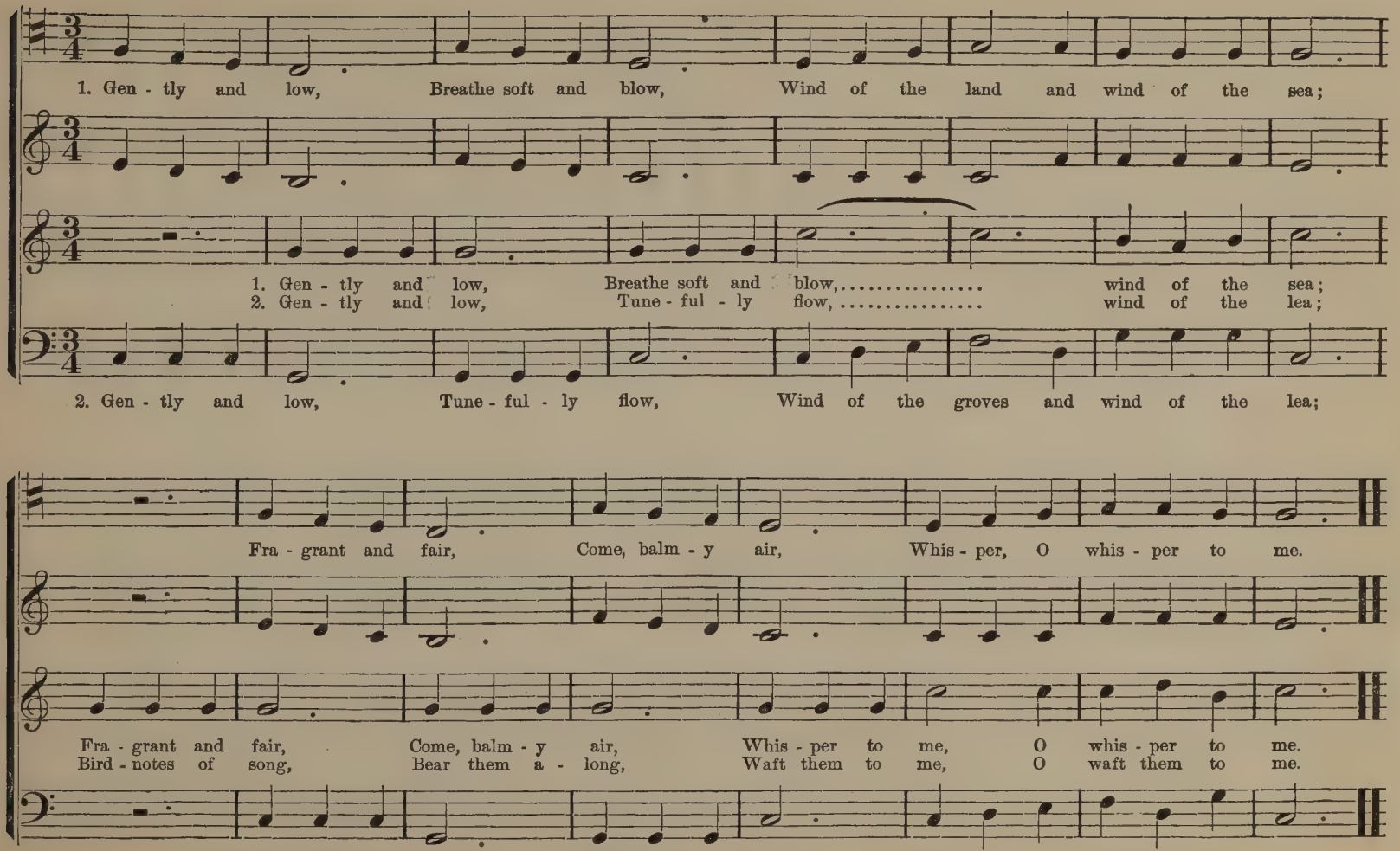

Good night,..... good night, good night, good night,
Good night,.... To all a sweet good night,....
Good night, To all a sweet good night,.... 1. An hour of song has passed a - way, Good night,.... good night,
Good night,..... good night, 2. We part, but soon we'll meet a - gain, Good night, good night,
Good night,.... good night, good night,.... good night.
good night,..... To all a sweet good night.
We'll meet a - gain some oth - er day, Good night, good night, good night,..... To all a sweet good night.
To all a sweet good night till then, good night, good night.

BEAUTIFUL MOONLIGHT.

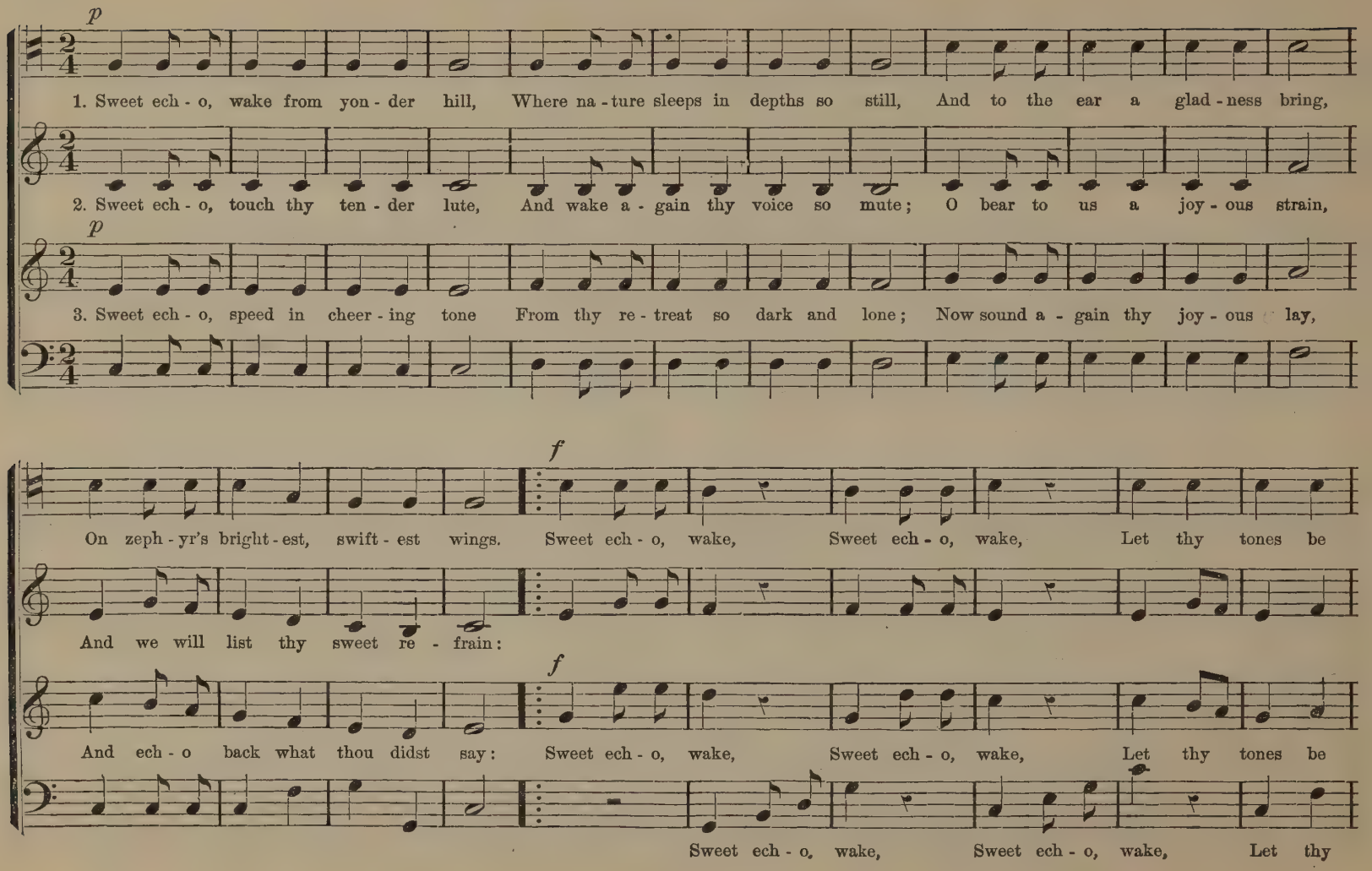


Repeat p.




1. Gen - tly and low, Breathe soft and blow, Wind of the land and wind of the sea;
1. Gen - tly and low, Breathe soft and blow, wind of the sea;
2. Gen - tly and low, Tune - ful - ly flow, wind of the lea;
2. Gen - tly and low, Tune - ful - ly flow, Wind of the groves and wind of the lea;
Fra - grant and fair, Come, balm - y air, Whis - per, O whis - per to me.
Fra - grant and fair, Come, balm - y air, Whis - per to me, O whis - per to me.
Bird - notes of song, Bear them a - long, Waft them to me, O waft them to me.
Bird - notes of song, Bear them a - long, Waft them, O waft them to me.

SWEET ECHO, WAKE.



Repeat p.

sweet and clear; Sweet ech - o, wake, Sweet ech - o, wake, Fill each heart with thy sweet cheer.

sweet and clear; Sweet ech - o, wake, Sweet ech - o, wake, Fill each heart with thy sweet cheer.

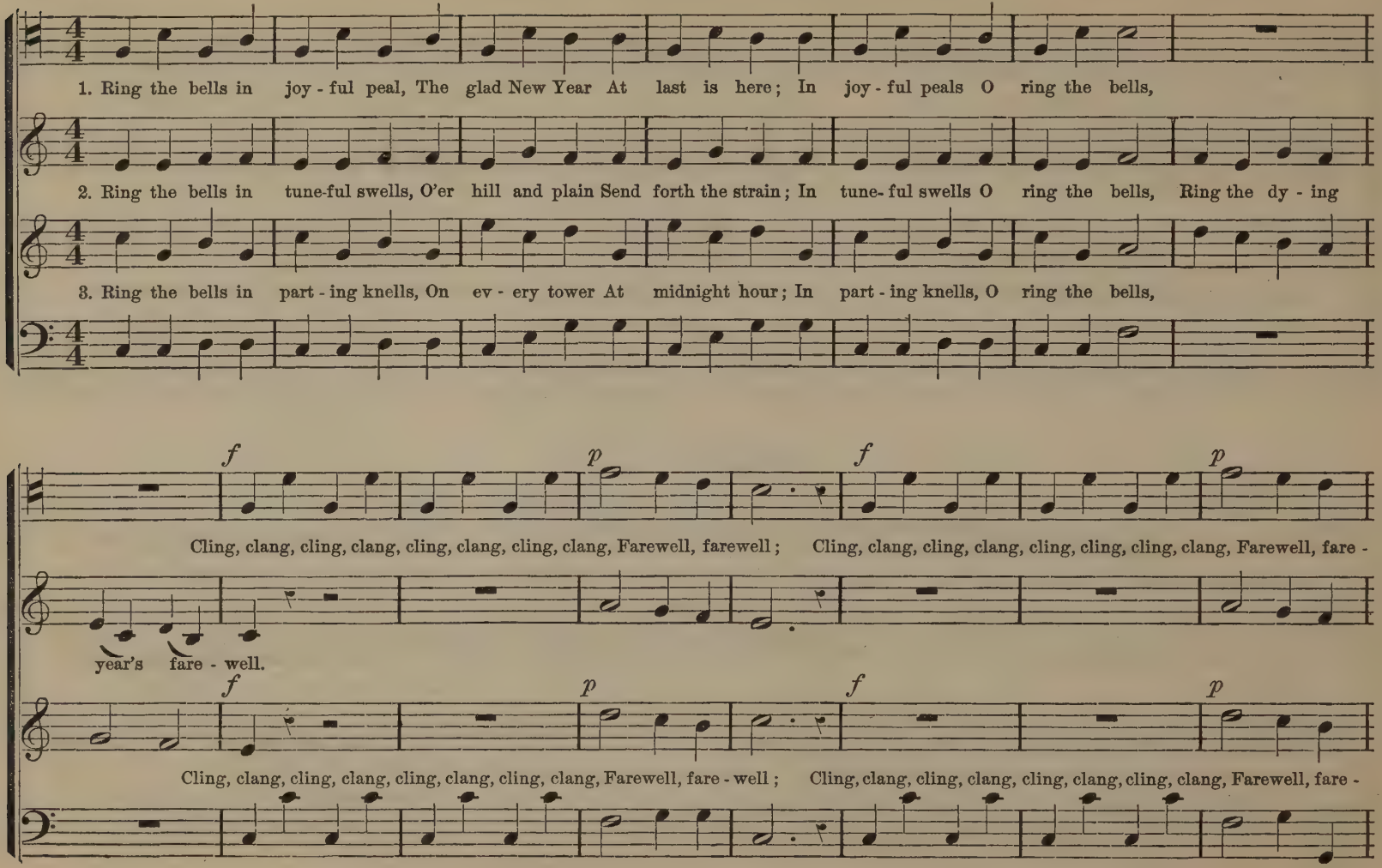
tones be clear; Sweet ech - o, wake, Sweet ech - o, wake, Fill each heart with cheer.

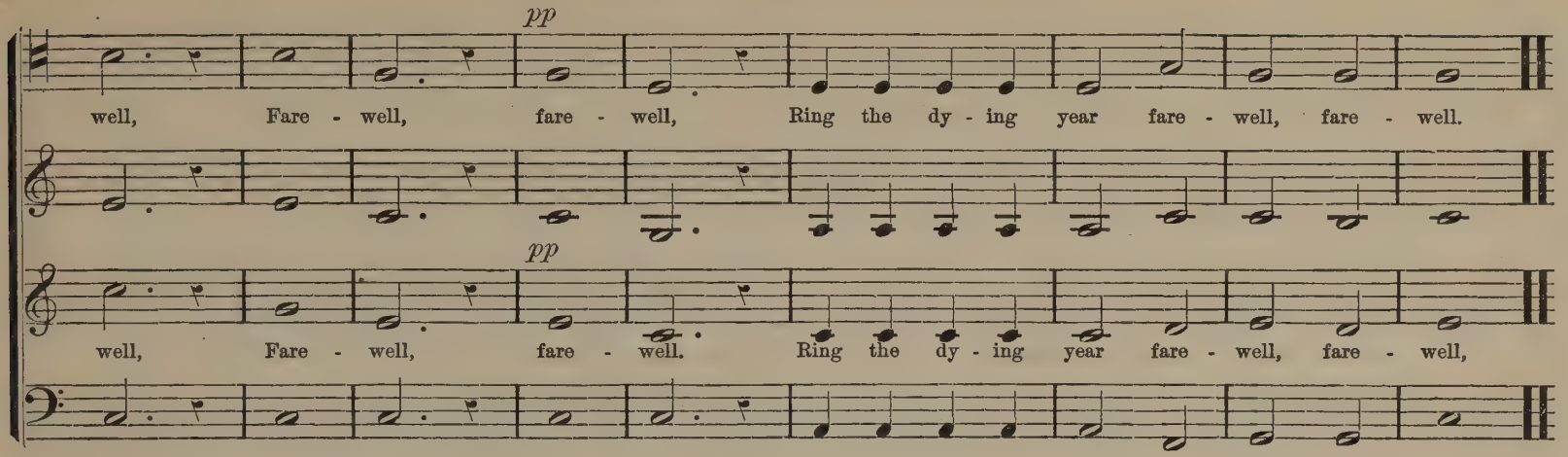
PEACE. L. M.

Slow and Soft.

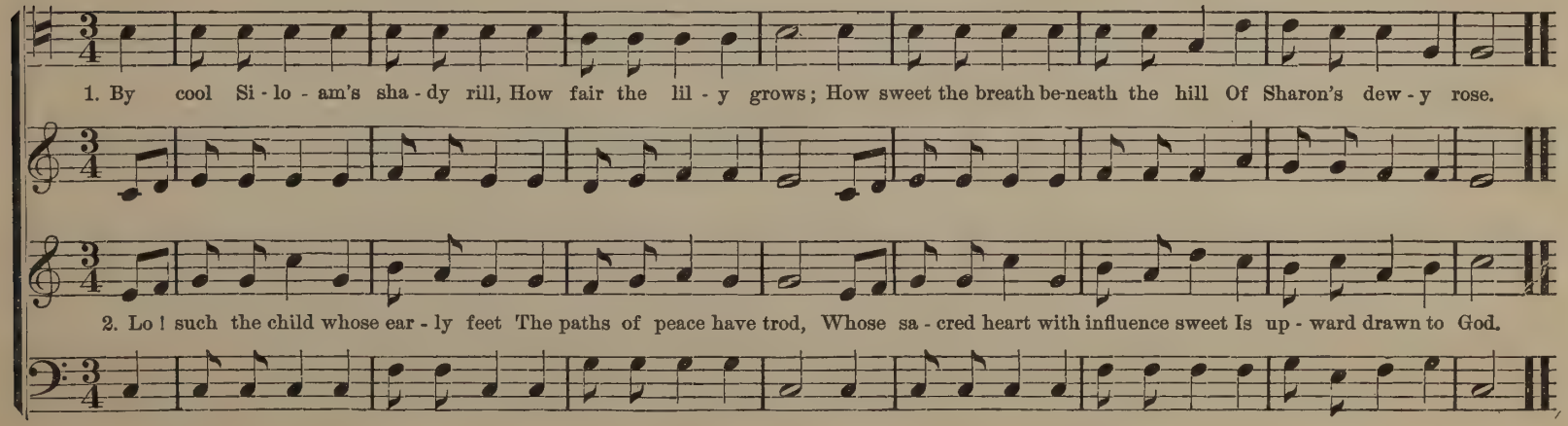
1. Sweet peace of conscience, heavenly guest, Come, fix thy mansion in my breast; Dis- pel my doubts, my fears con-trol, And heal the an-guish of my soul.

2. Come, smiling hope, and joy sincere, Come, make your constant dwelling here; Still let your presence cheer my heart, Nor sin com - pel you to de - part.

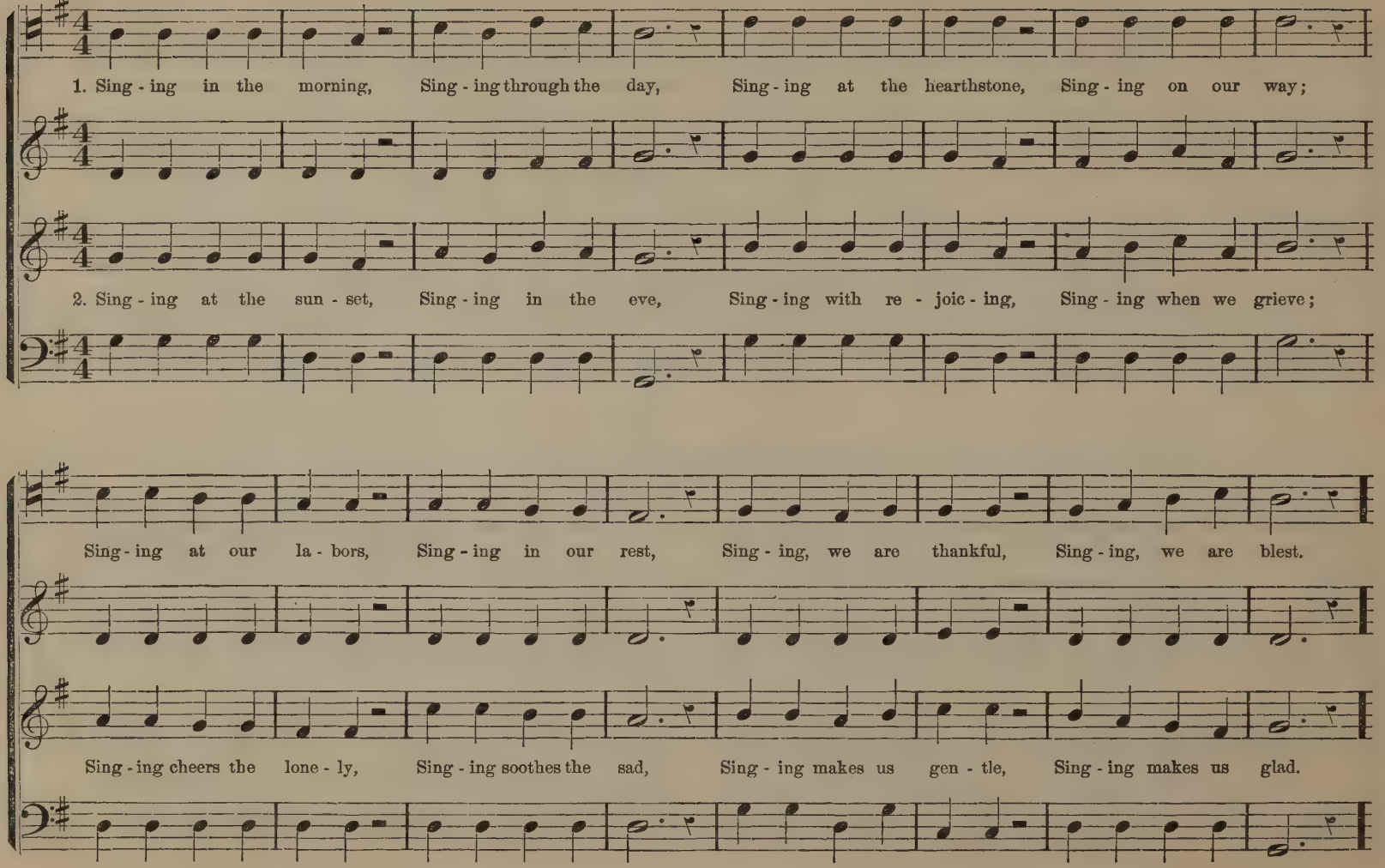

1. Ring the bells in joy - ful peal, The glad New Year At last is here; In joy - ful peals O ring the bells,
2. Ring the bells in tune-ful swells, O'er hill and plain Send forth the strain; In tune- ful swells O ring the bells, Ring the dy - ing
3. Ring the bells in part - ing knells, On ev - ery tower At midnight hour; In part - ing knells, O ring the bells,
f p f p
Cling, clang, cling, clang, cling, clang, cling, clang, Farewell, farewell; Cling, clang, cling, clang, cling, cling, cling, clang, Farewell, fare -
year's fare - well.
f p f p
Cling, clang, cling, clang, cling, clang, cling, clang, Farewell, fare - well; Cling, clang, cling, clang, cling, clang, cling, clang, Farewell, fare -



NEW SILOAM. C. M.

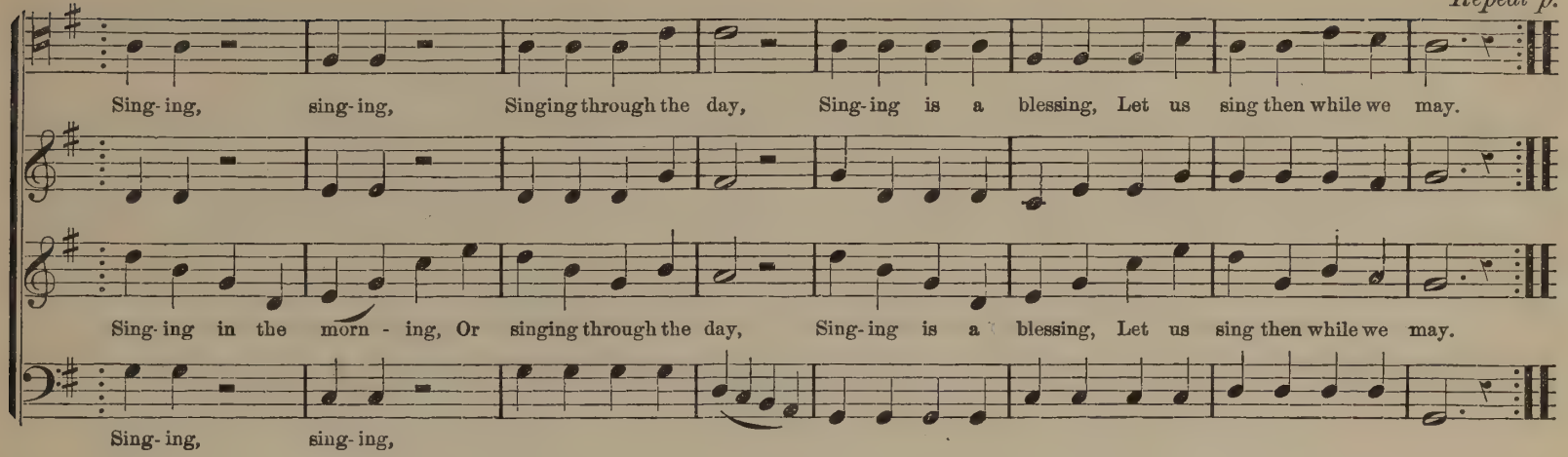


SINGING IS A BLESSING.

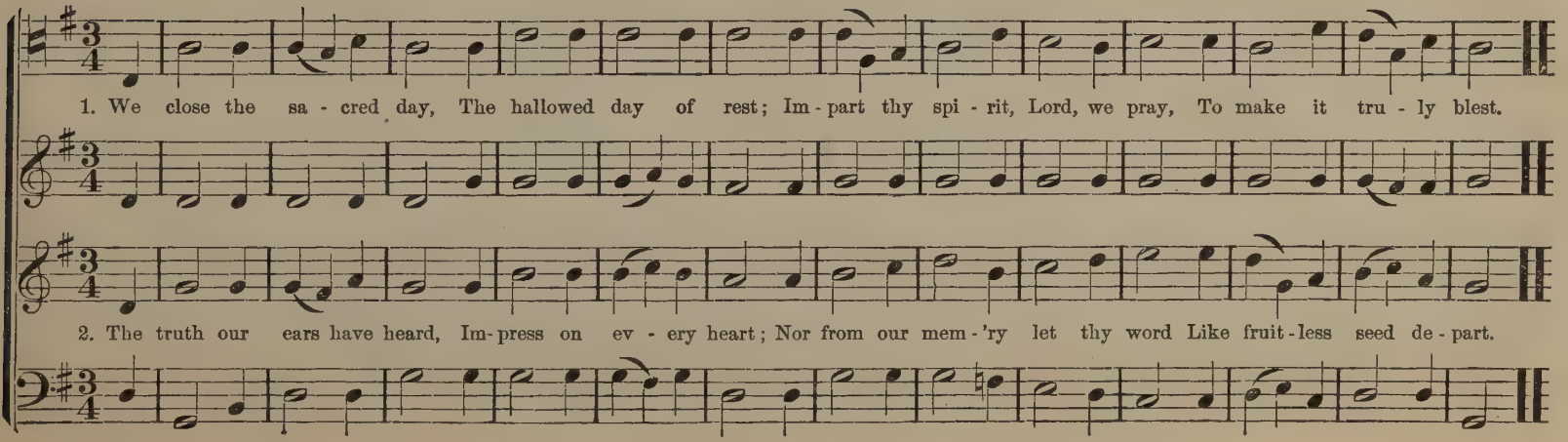


SINGING IS A BLESSING. Concluded.

Repeat p.

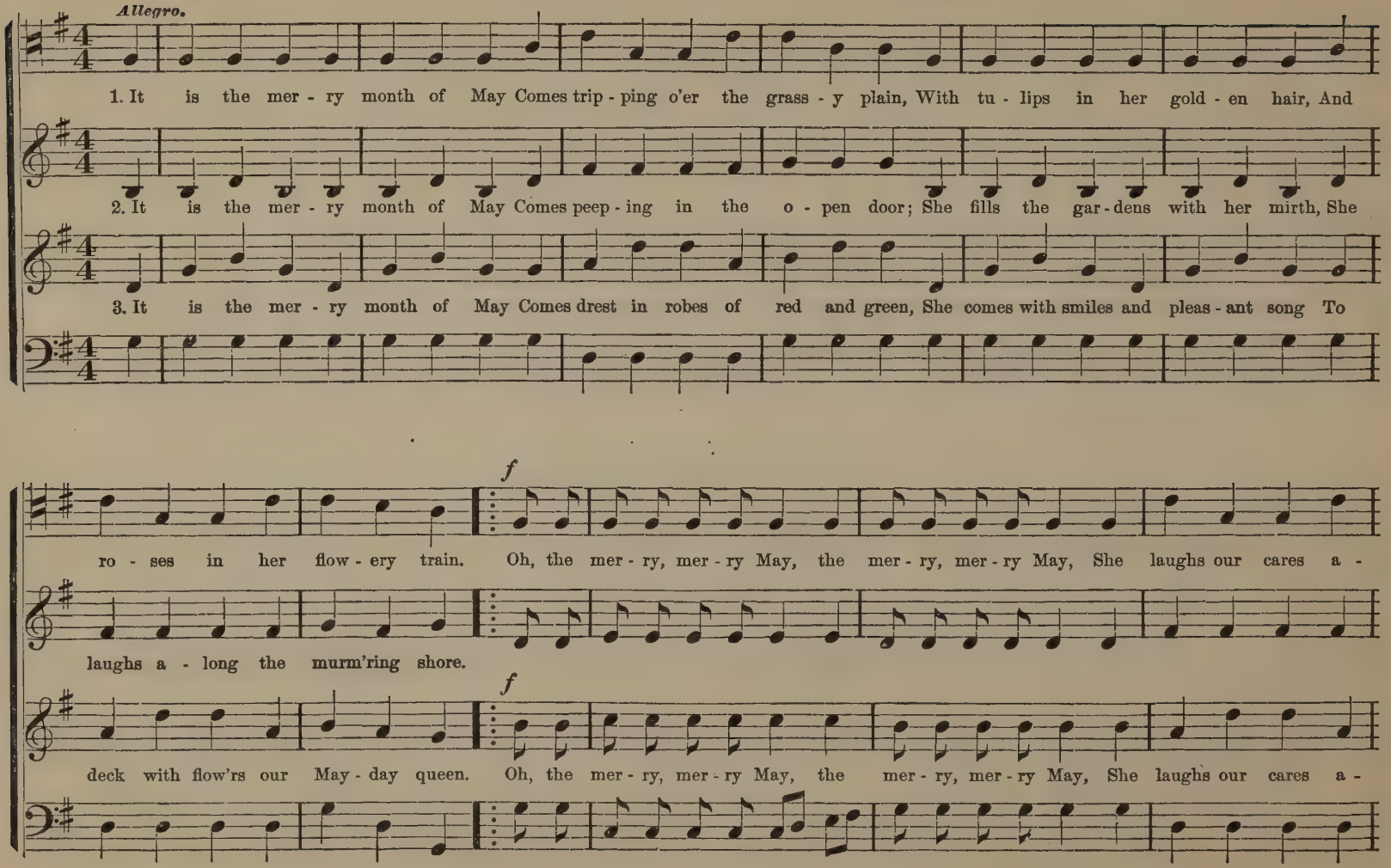


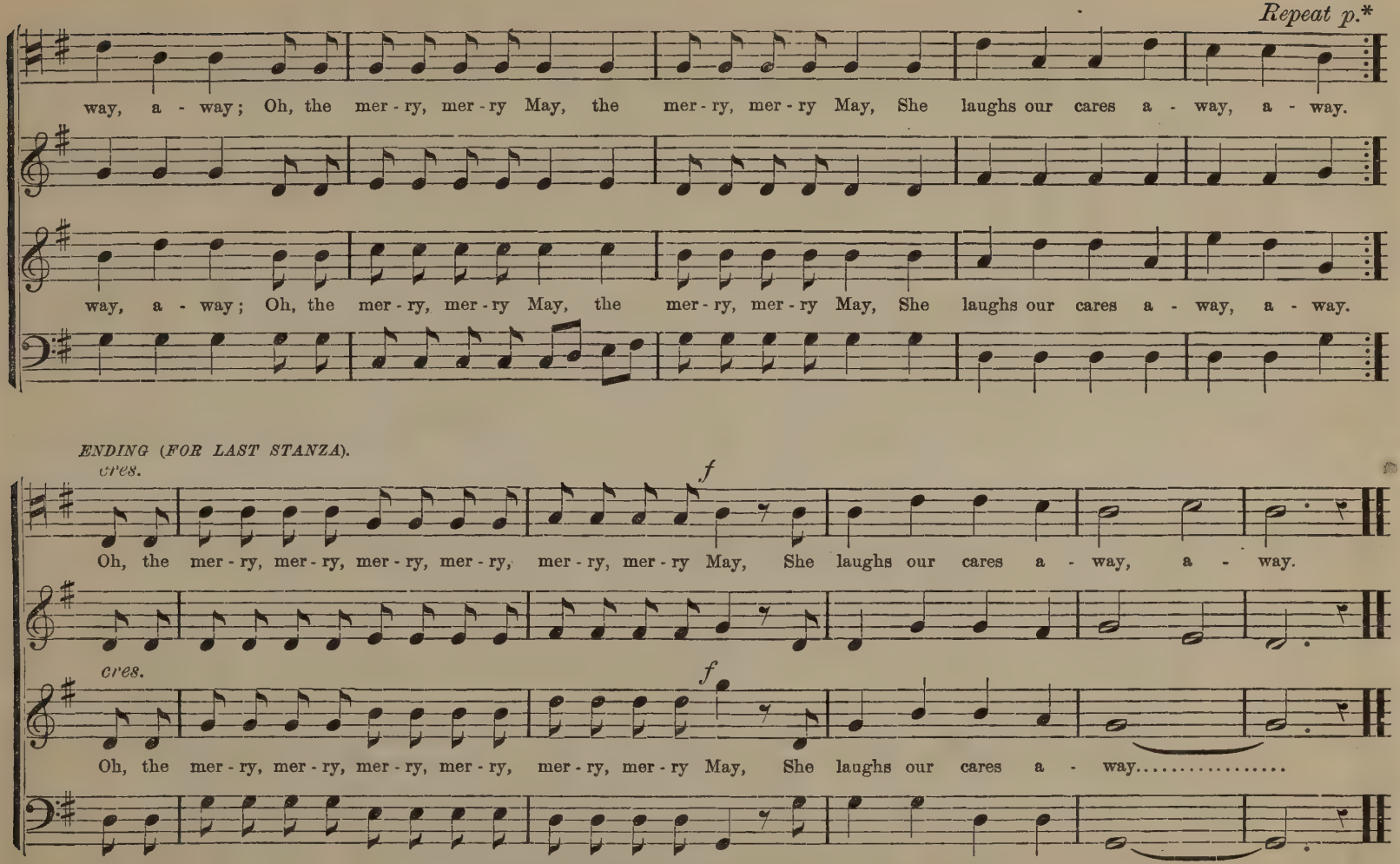
DAY OF REST. L. M.



Good.

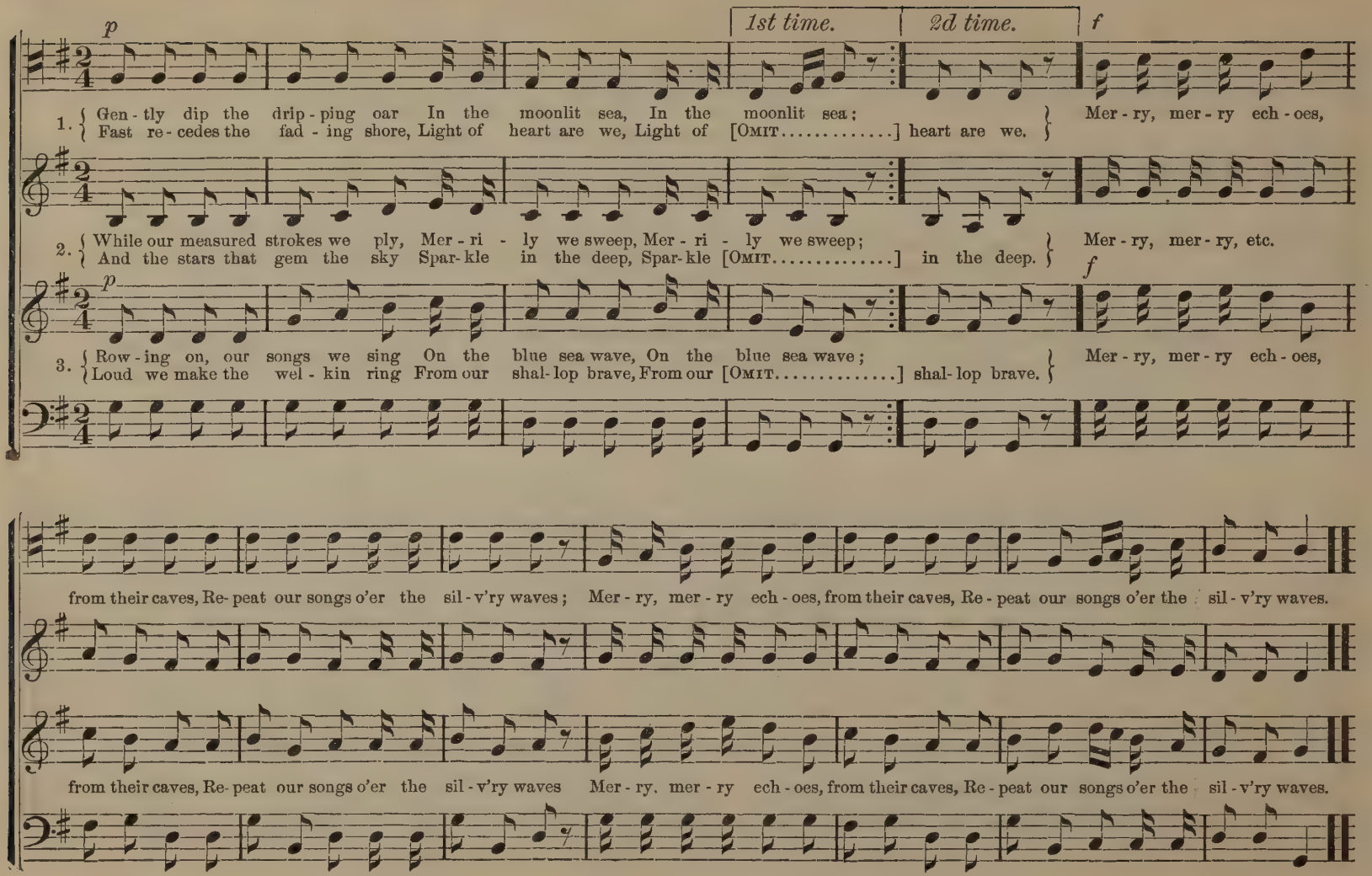
THE MERRY MONTH OF MAY.

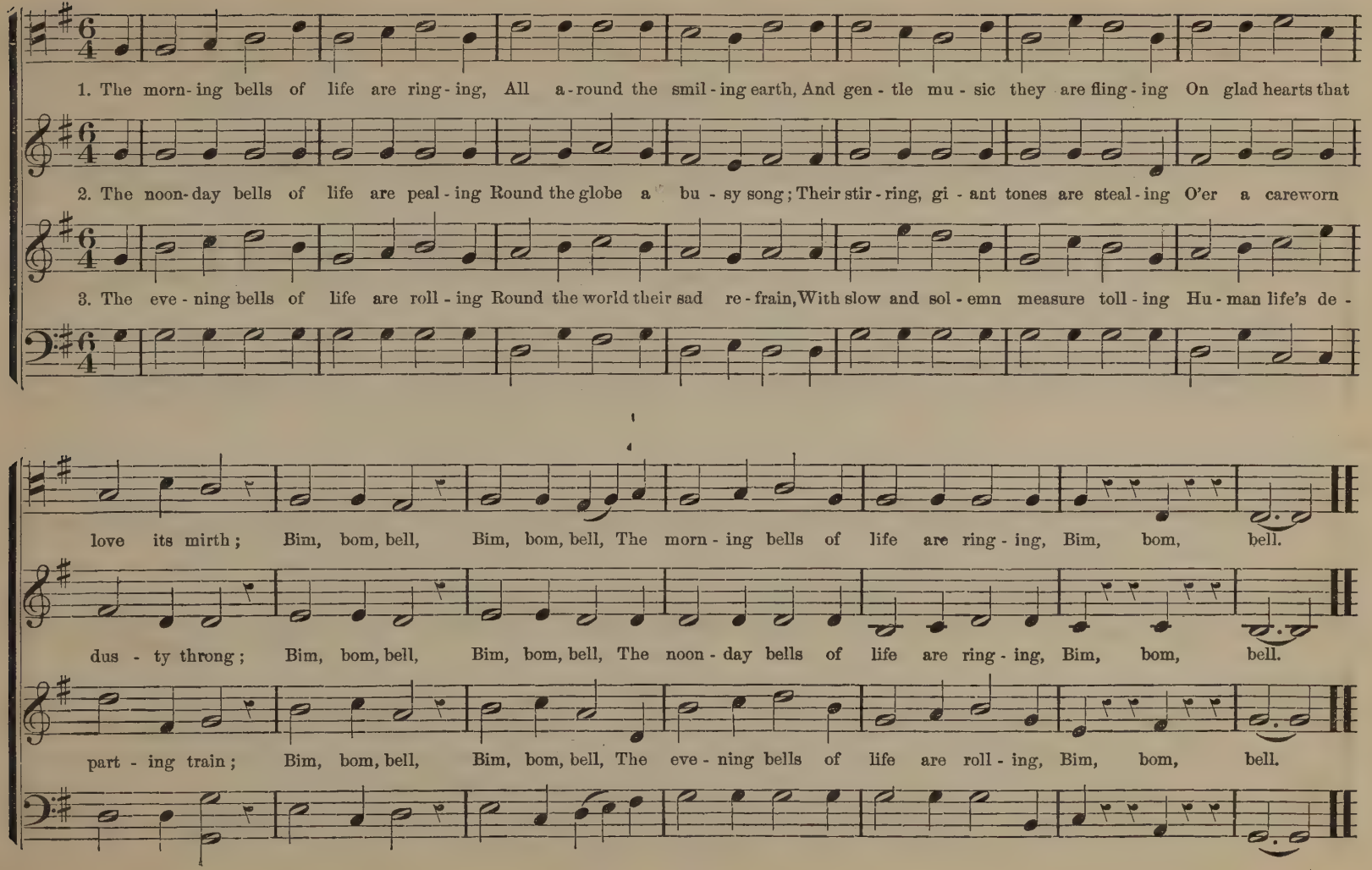




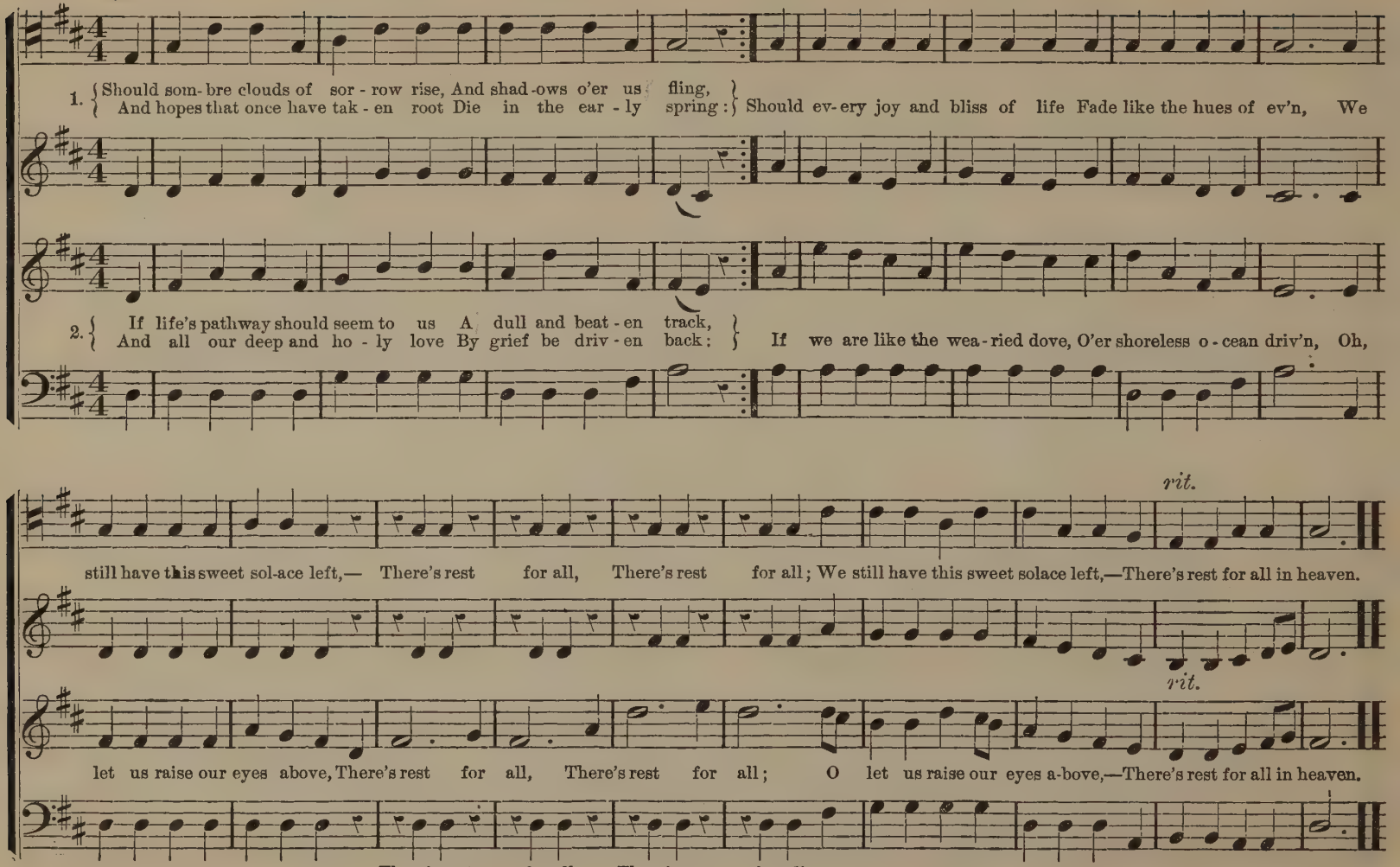
* *Do not observe the repeat in the last stanza, but go to the "ending."*

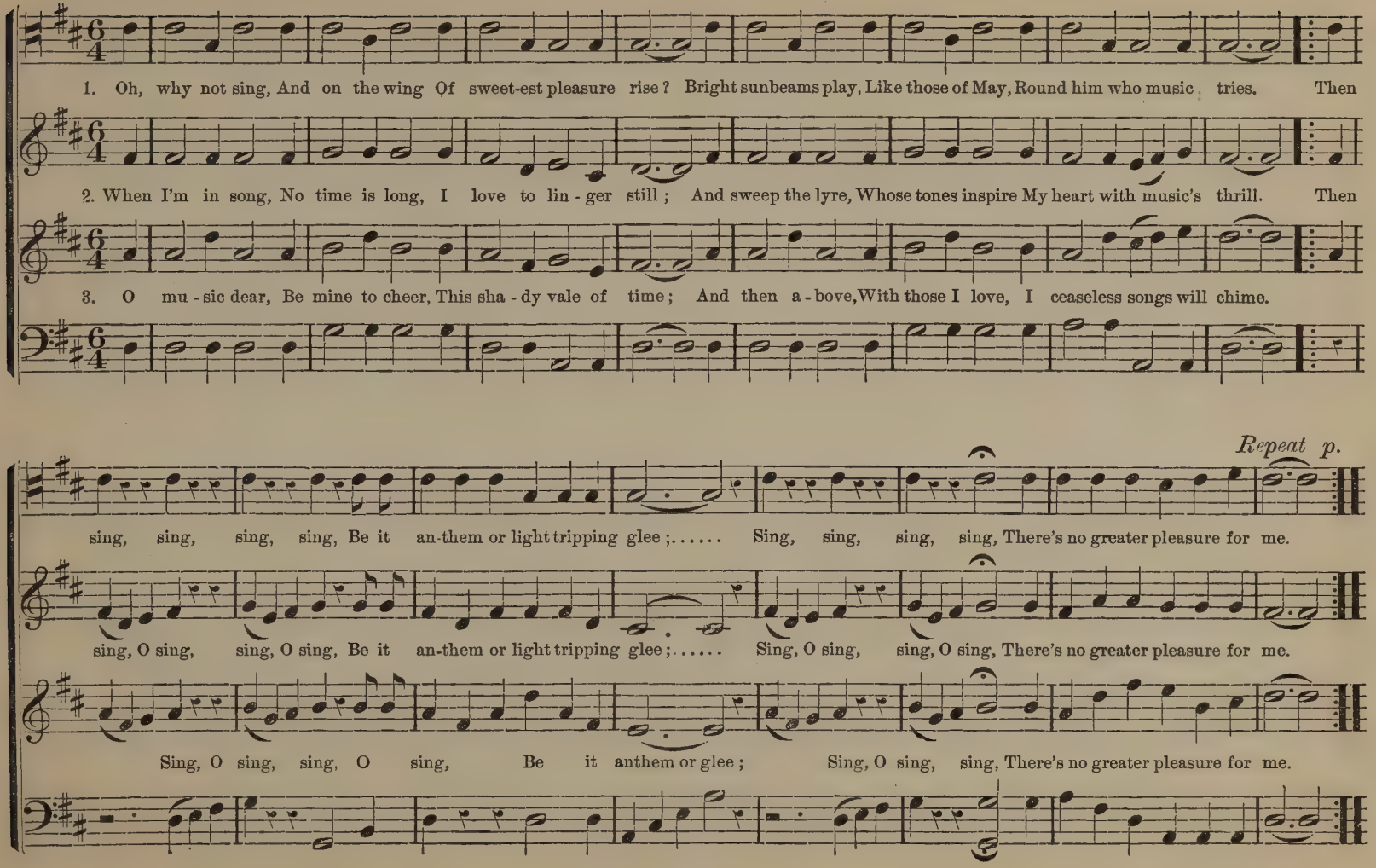
BOAT SONG.


p
1st time.
2d time.
f
1. Gen - tly dip the drip - ping oar In the moonlit sea, In the moonlit sea;
Fast re - cedes the fad - ing shore, Light of heart are we, Light of [OMIT.....] heart are we.
Mer - ry, mer - ry ech - oes,
2. While our measured strokes we ply, Mer - ri - ly we sweep, Mer - ri - ly we sweep;
And the stars that gem the sky Spar - kle in the deep, Spar - kle [OMIT.....] in the deep.
Mer - ry, mer - ry, etc.
p
f
3. Row - ing on, our songs we sing On the blue sea wave, On the blue sea wave;
Loud we make the wel - kin ring From our shal - lop brave, From our [OMIT.....] shal - lop brave.
Mer - ry, mer - ry ech - oes,
from their caves, Re - peat our songs o'er the sil - v'ry waves; Mer - ry, mer - ry ech - oes, from their caves, Re - peat our songs o'er the sil - v'ry waves.
from their caves, Re - peat our songs o'er the sil - v'ry waves Mer - ry, mer - ry ech - oes, from their caves, Re - peat our songs o'er the sil - v'ry waves.


1. The morn-ing bells of life are ring-ing, All a-round the smil-ing earth, And gen-tle mu-sic they are fling-ing On glad hearts that
2. The noon-day bells of life are peal-ing Round the globe a bu-sy song; Their stir-ring, gi-ant tones are steal-ing O'er a careworn
3. The eve-ning bells of life are roll-ing Round the world their sad re-frain, With slow and sol-emn measure toll-ing Hu-man life's de-
love its mirth; Bim, bom, bell, Bim, bom, bell, The morn-ing bells of life are ring-ing, Bim, bom, bell.
dus-ty throng; Bim, bom, bell, Bim, bom, bell, The noon-day bells of life are ring-ing, Bim, bom, bell.
part-ing train; Bim, bom, bell, Bim, bom, bell, The eve-ning bells of life are roll-ing, Bim, bom, bell.

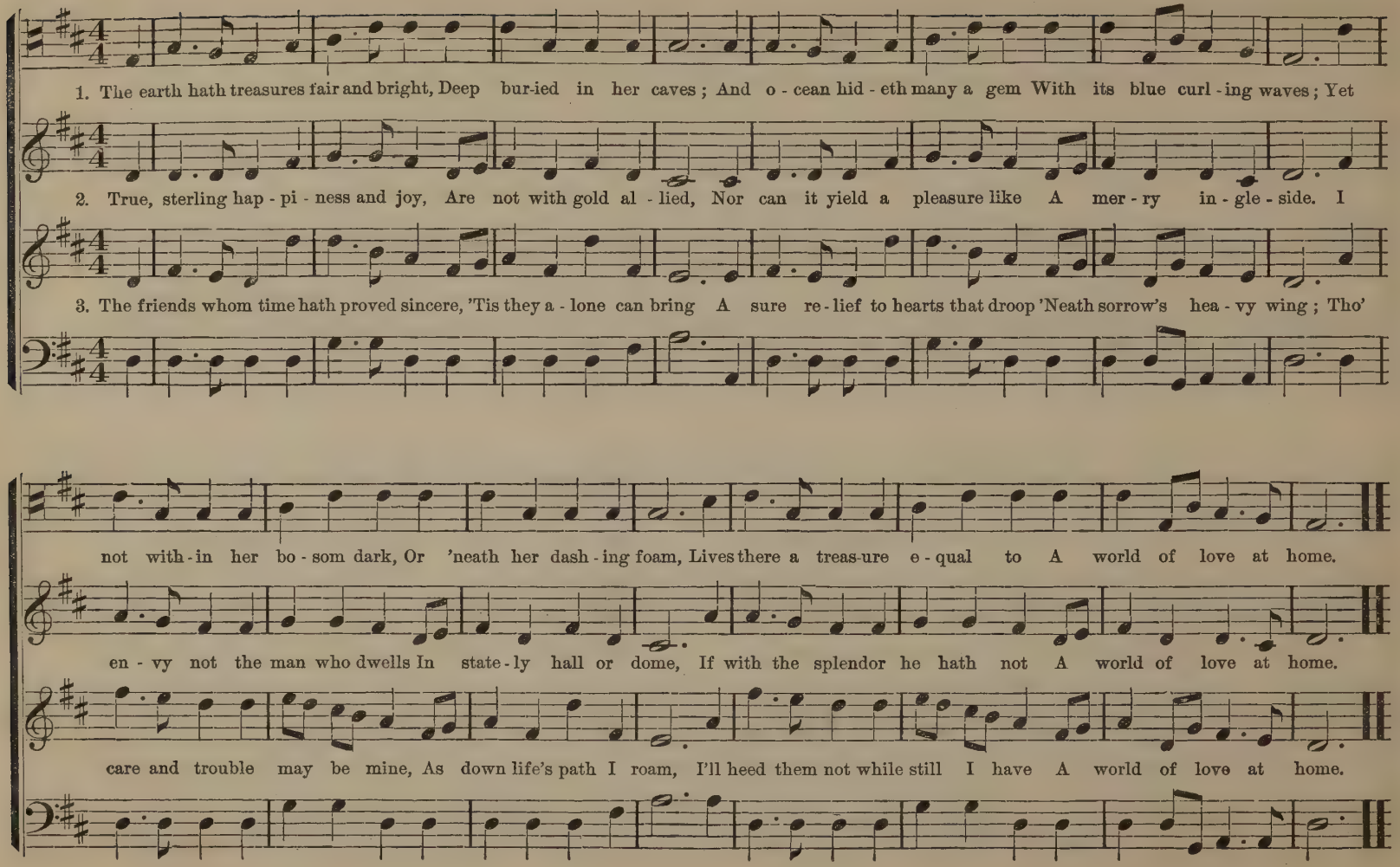
 Good. THERE'S REST FOR ALL IN HEAVEN. S. W. M.




1. Oh, why not sing, And on the wing Of sweet-est pleasure rise? Bright sunbeams play, Like those of May, Round him who music tries. Then
2. When I'm in song, No time is long, I love to lin - ger still; And sweep the lyre, Whose tones inspire My heart with music's thrill. Then
3. O mu - sic dear, Be mine to cheer, This sha - dy vale of time; And then a - bove, With those I love, I ceaseless songs will chime.
Repeat p.
sing, sing, sing, sing, Be it an-them or light tripping glee;..... Sing, sing, sing, sing, There's no greater pleasure for me.
sing, O sing, sing, O sing, Be it an-them or light tripping glee;..... Sing, O sing, sing, O sing, There's no greater pleasure for me.
Sing, O sing, sing, O sing, Be it anthem or glee; Sing, O sing, sing, There's no greater pleasure for me.

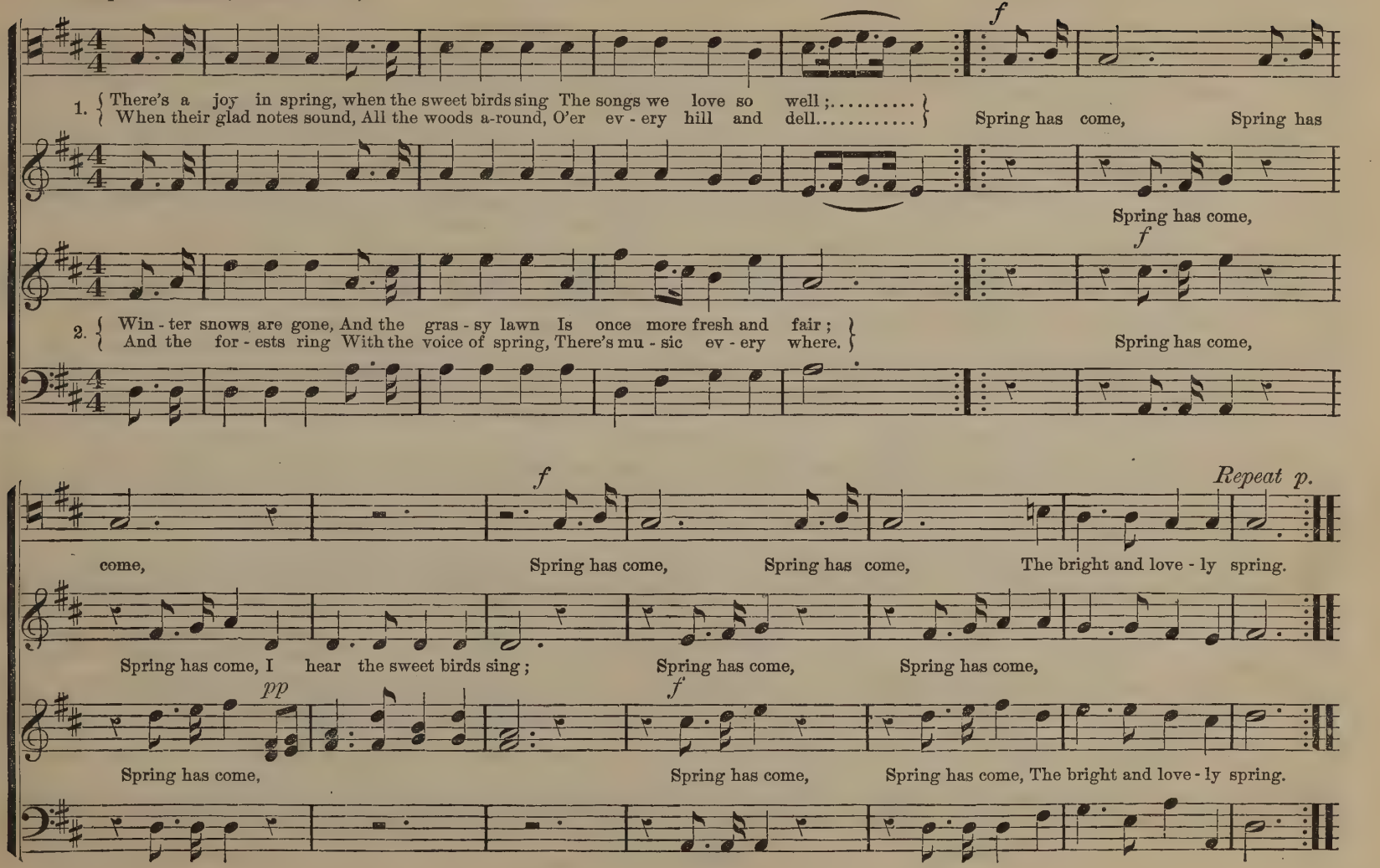
LOVE AT HOME.

Popular Scottish Melody.



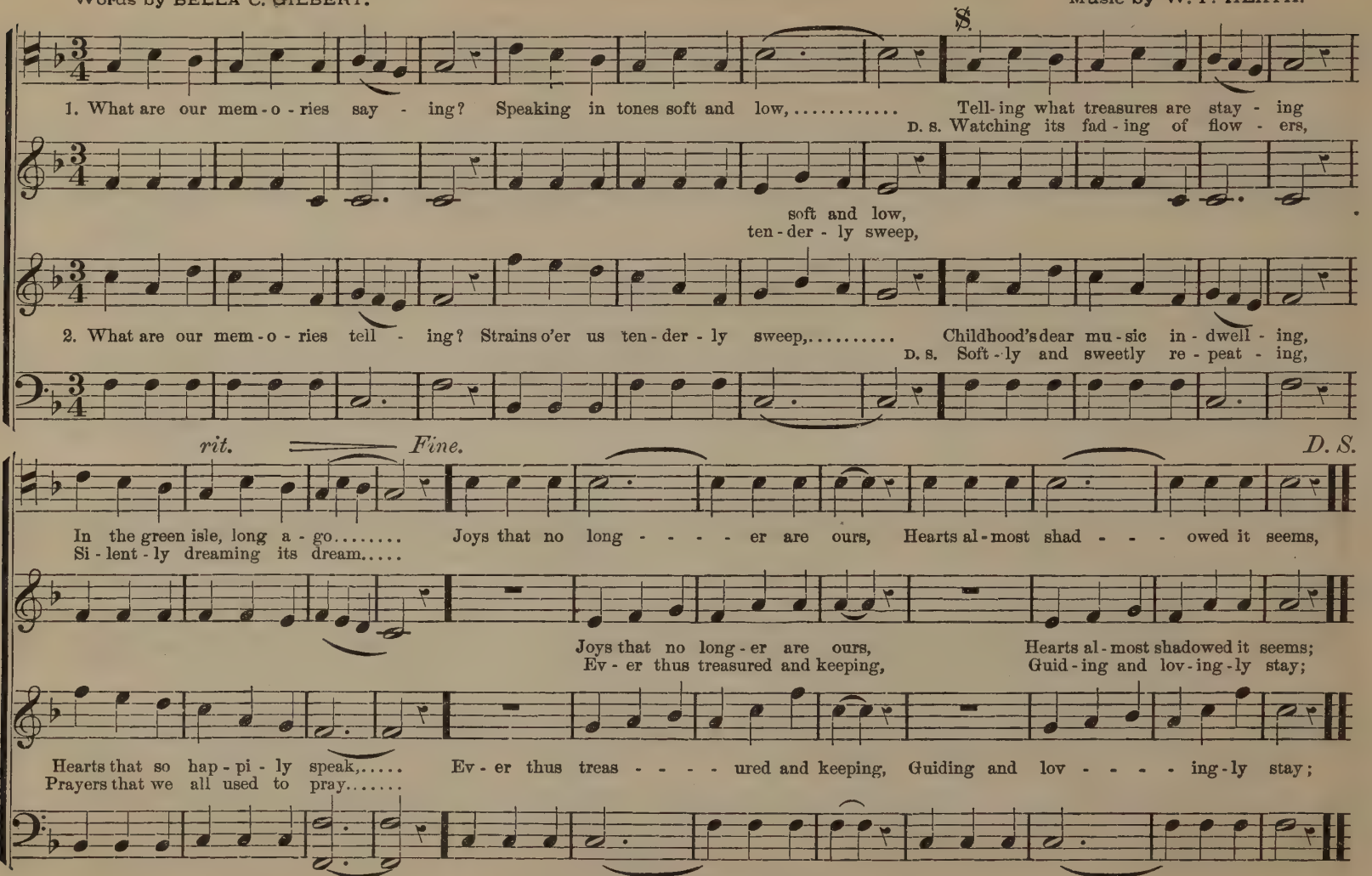
SPRING HAS COME.

Tempo de Marcia (In March Time).

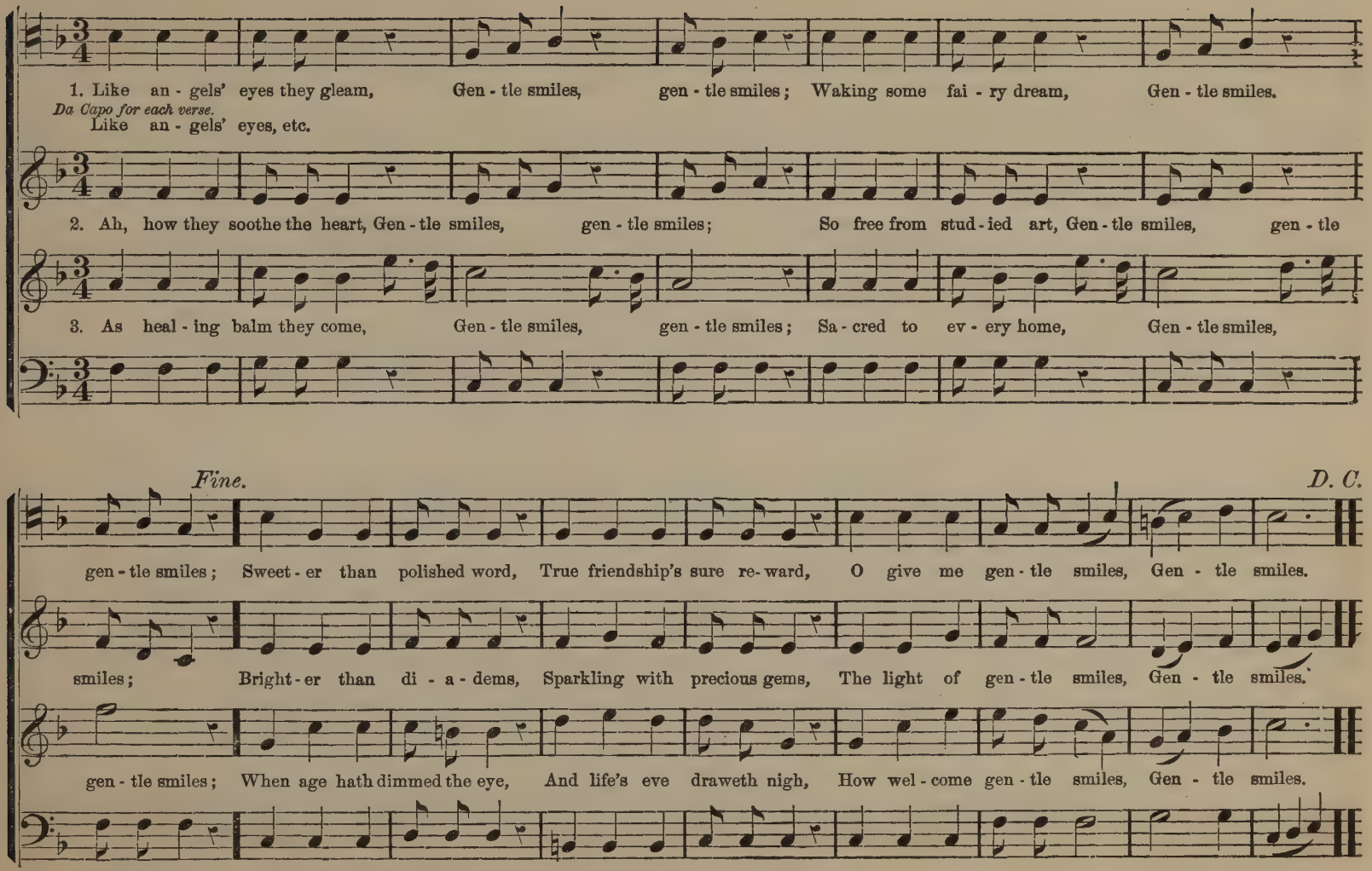


WHAT ARE OUR MEMORIES SAYING?*

Words by BELLA C. GILBERT. Music by W. F. HEATH.

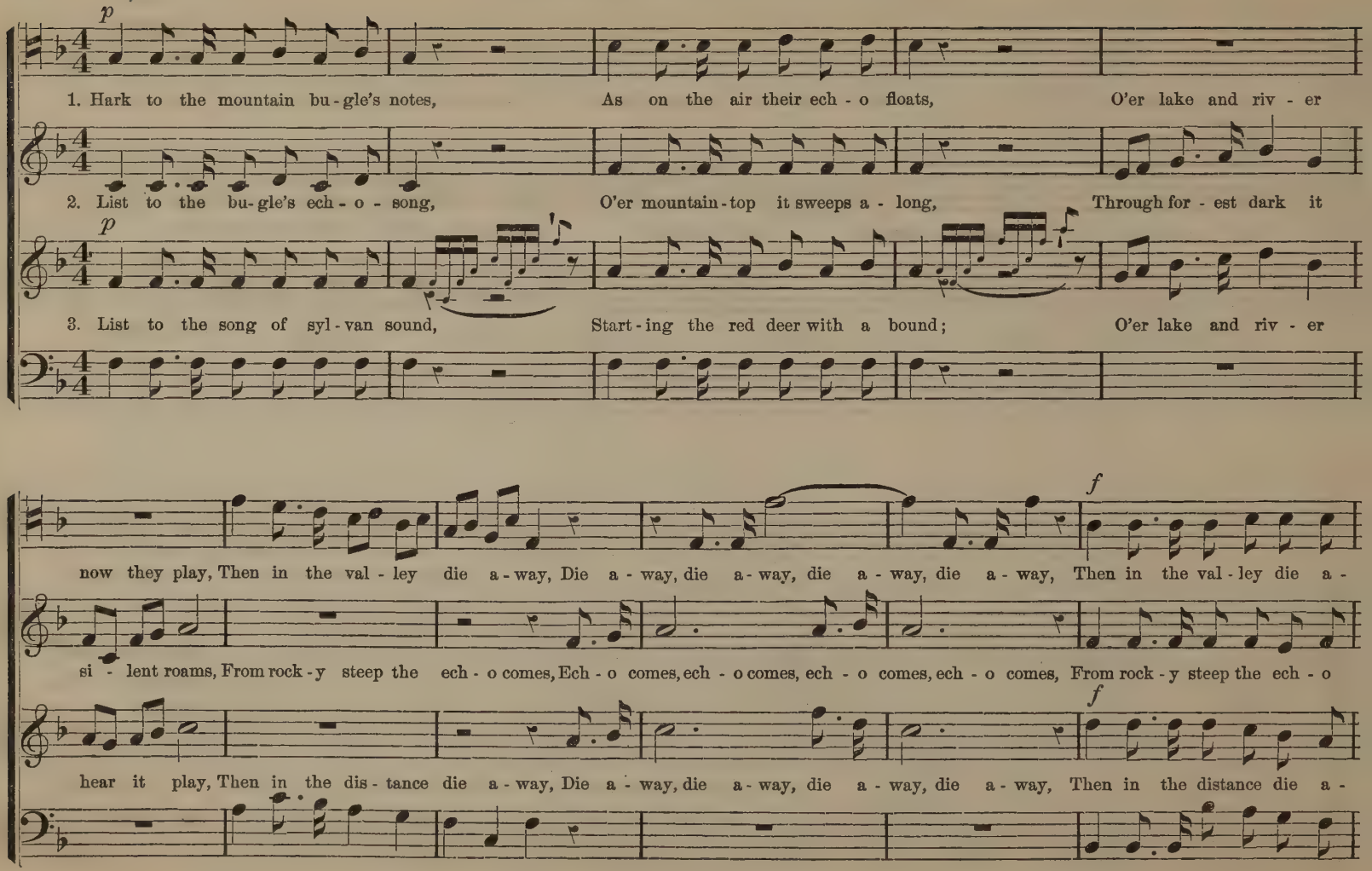


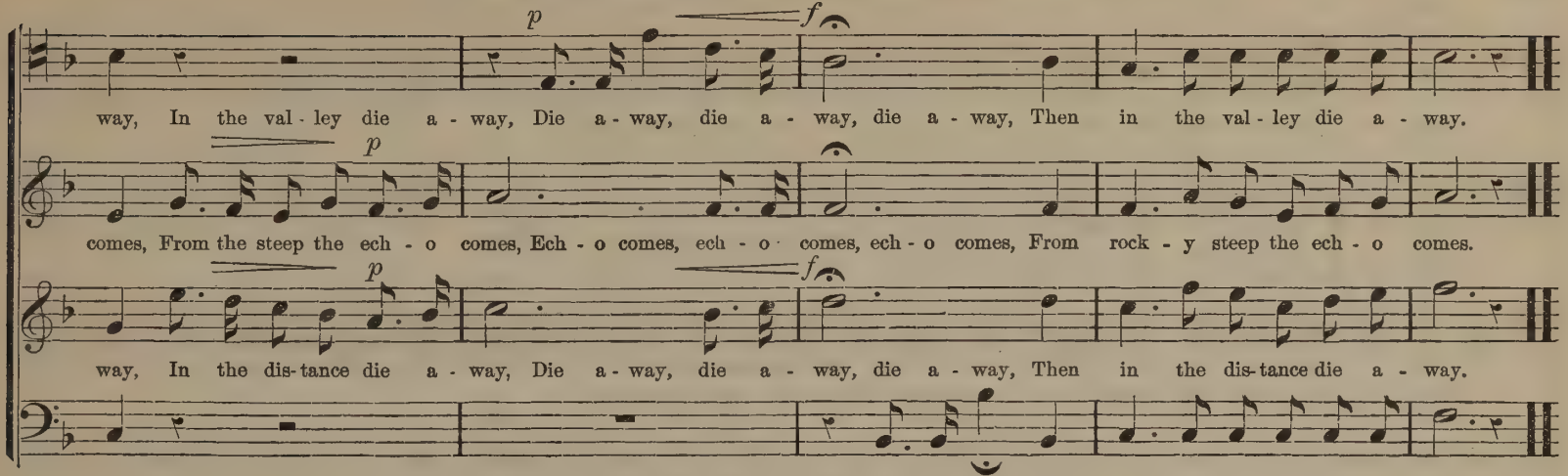
* *From "The Cluster," by permission.*


1. Like an - gels' eyes they gleam, Gen - tle smiles, gen - tle smiles; Waking some fai - ry dream, Gen - tle smiles.
Da Capo for each verse.
Like an - gels' eyes, etc.
2. Ah, how they soothe the heart, Gen - tle smiles, gen - tle smiles; So free from stud - ied art, Gen - tle smiles, gen - tle
3. As heal - ing balm they come, Gen - tle smiles, gen - tle smiles; Sa - cred to ev - ery home, Gen - tle smiles,
Fine.
D. C.
gen - tle smiles; Sweet - er than polished word, True friendship's sure re - ward, O give me gen - tle smiles, Gen - tle smiles.
smiles; Bright - er than di - a - dems, Sparkling with precious gems, The light of gen - tle smiles, Gen - tle smiles.
gen - tle smiles; When age hath dimmed the eye, And life's eve draweth nigh, How wel - come gen - tle smiles, Gen - tle smiles.

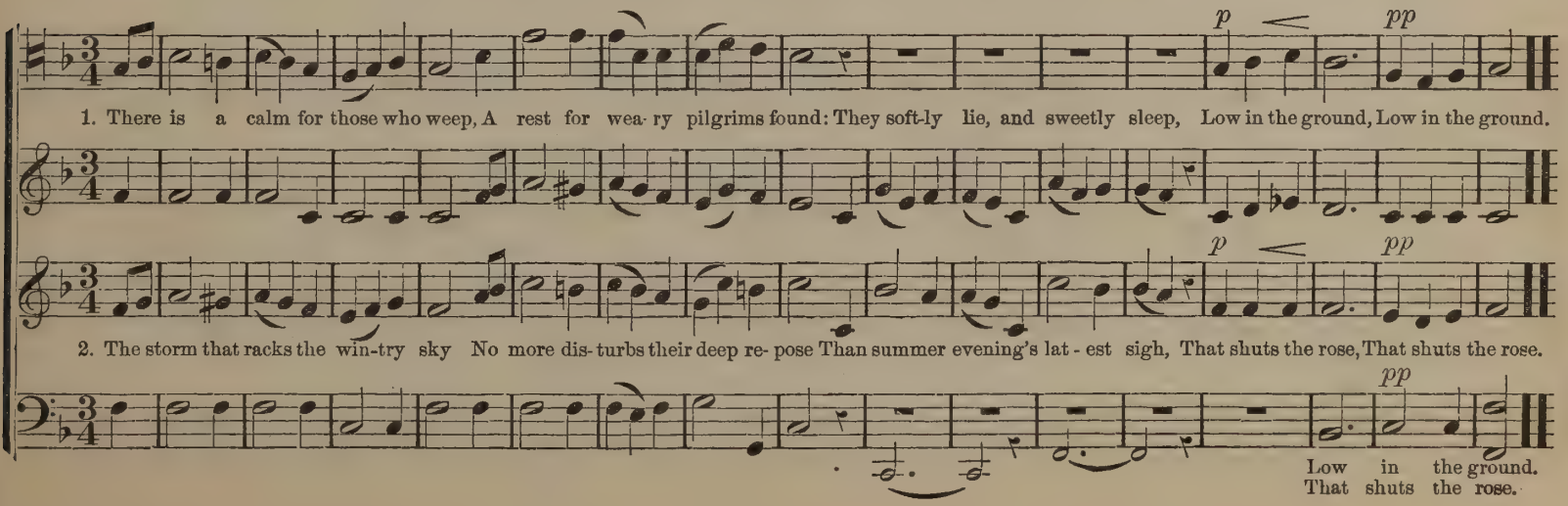
 Good.

THE MOUNTAIN BUGLE.



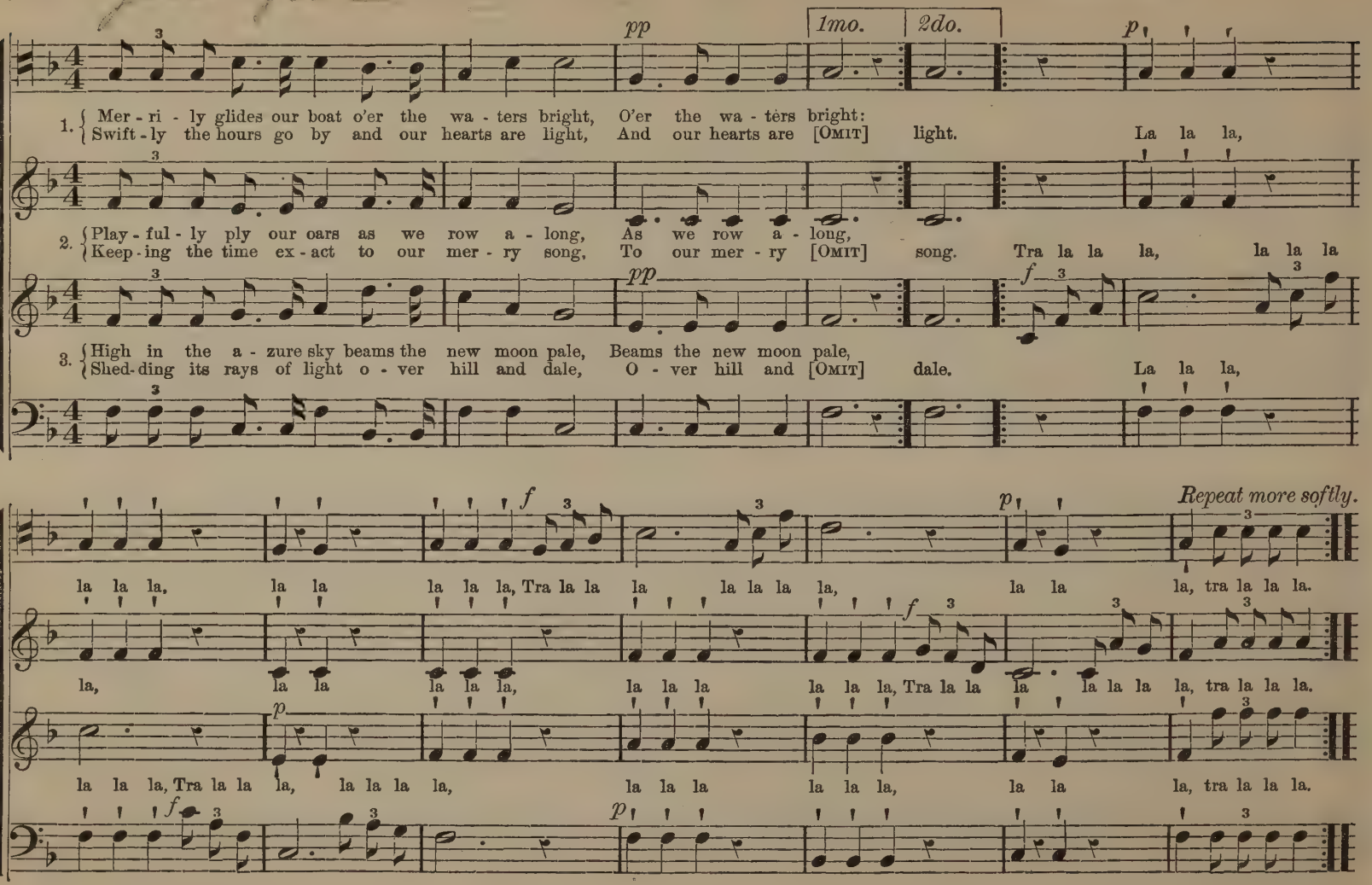


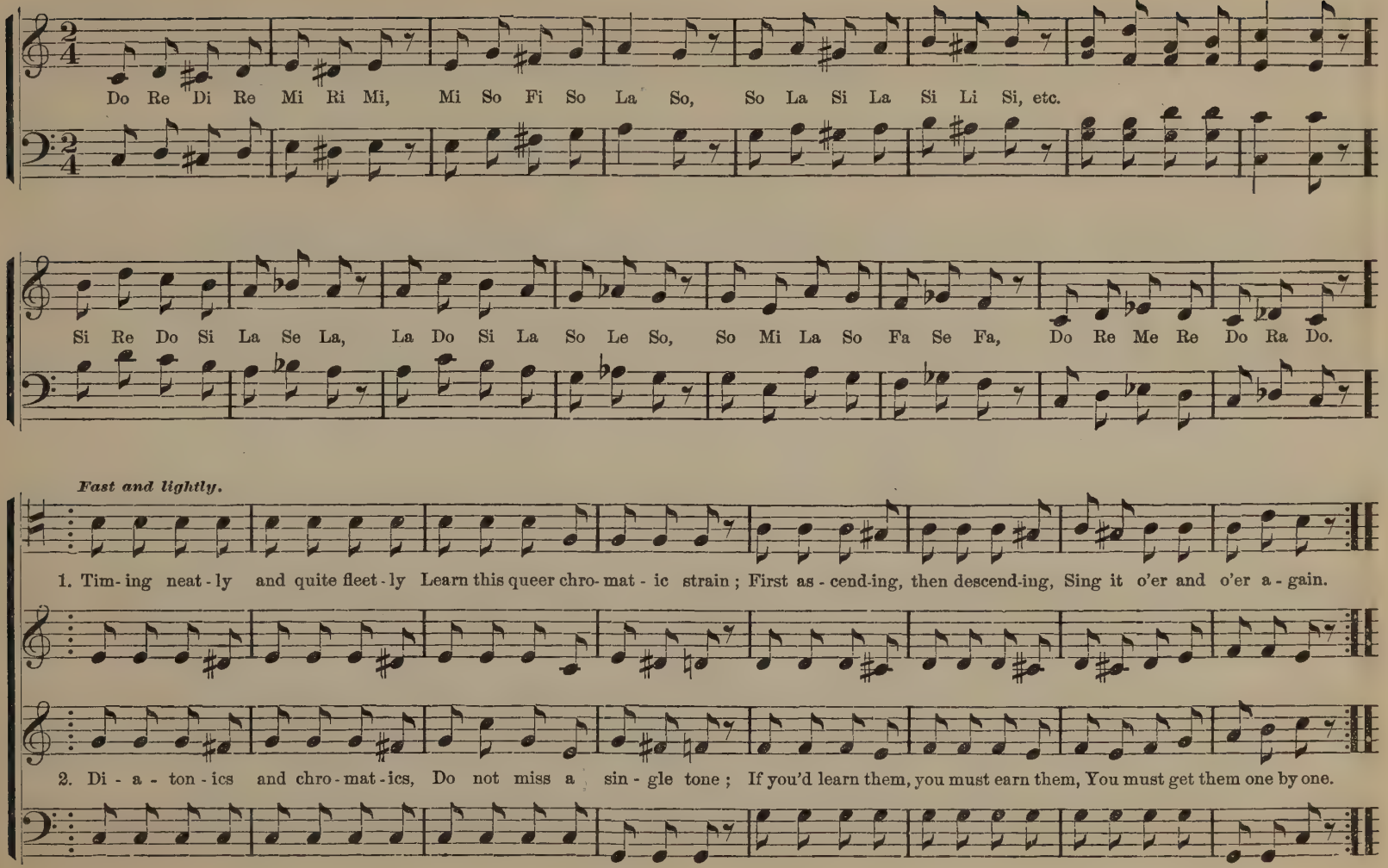
PILGRIM'S REST. 8s & 4s.

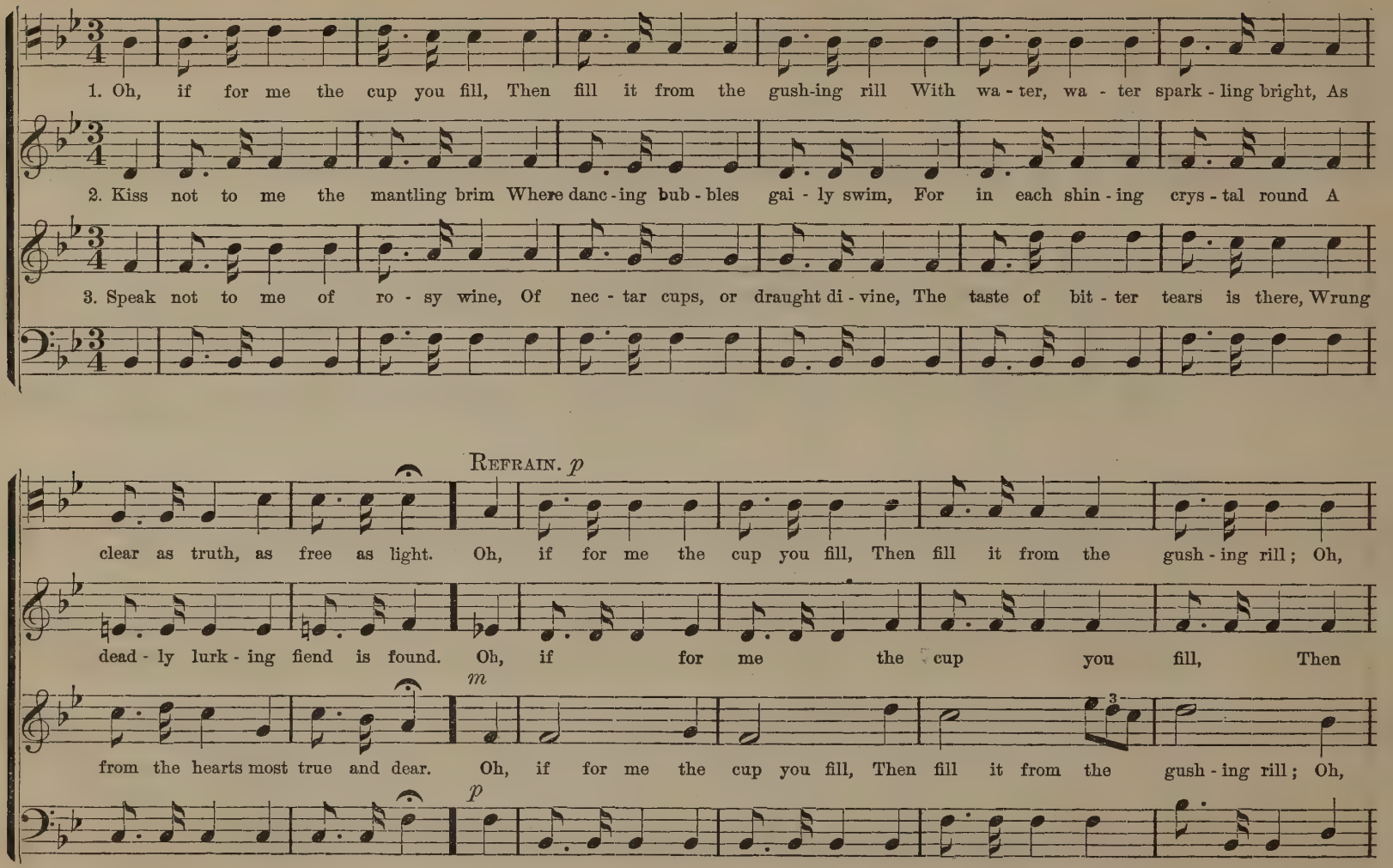


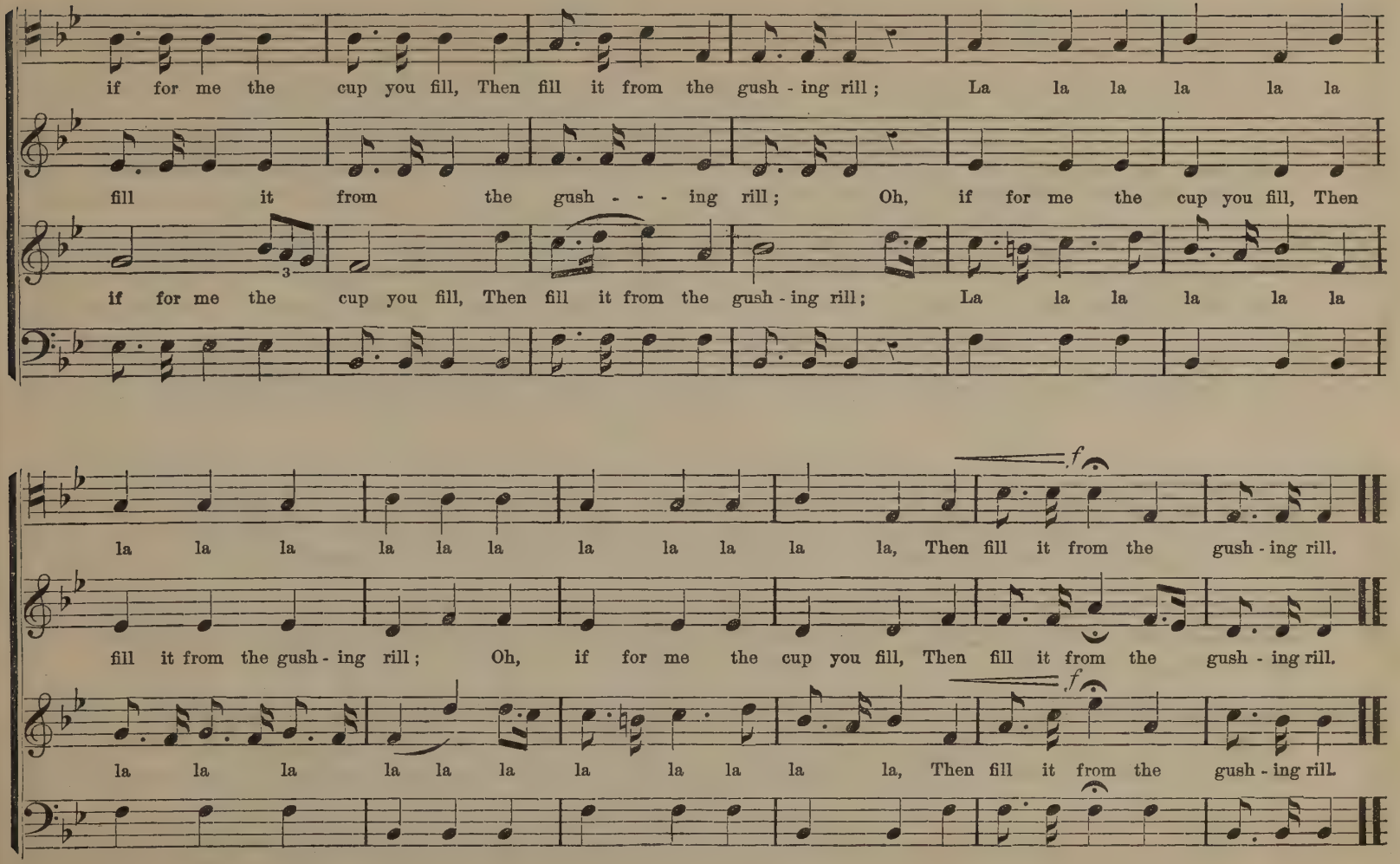
Good for Quartett

MOONLIGHT ON THE LAKE.




Do Re Di Re Mi Ri Mi, Mi So Fi So La So, So La Si La Si Li Si, etc.
Si Re Do Si La Se La, La Do Si La So Le So, So Mi La So Fa Se Fa, Do Re Me Re Do Ra Do.
Fast and lightly.
1. Tim-ing neat-ly and quite fleet-ly Learn this queer chro-mat-ic strain; First as-cend-ing, then descend-ing, Sing it o'er and o'er a-gain.
2. Di-a-ton-ics and chro-mat-ics, Do not miss a sin-gle tone; If you'd learn them, you must earn them, You must get them one by one.

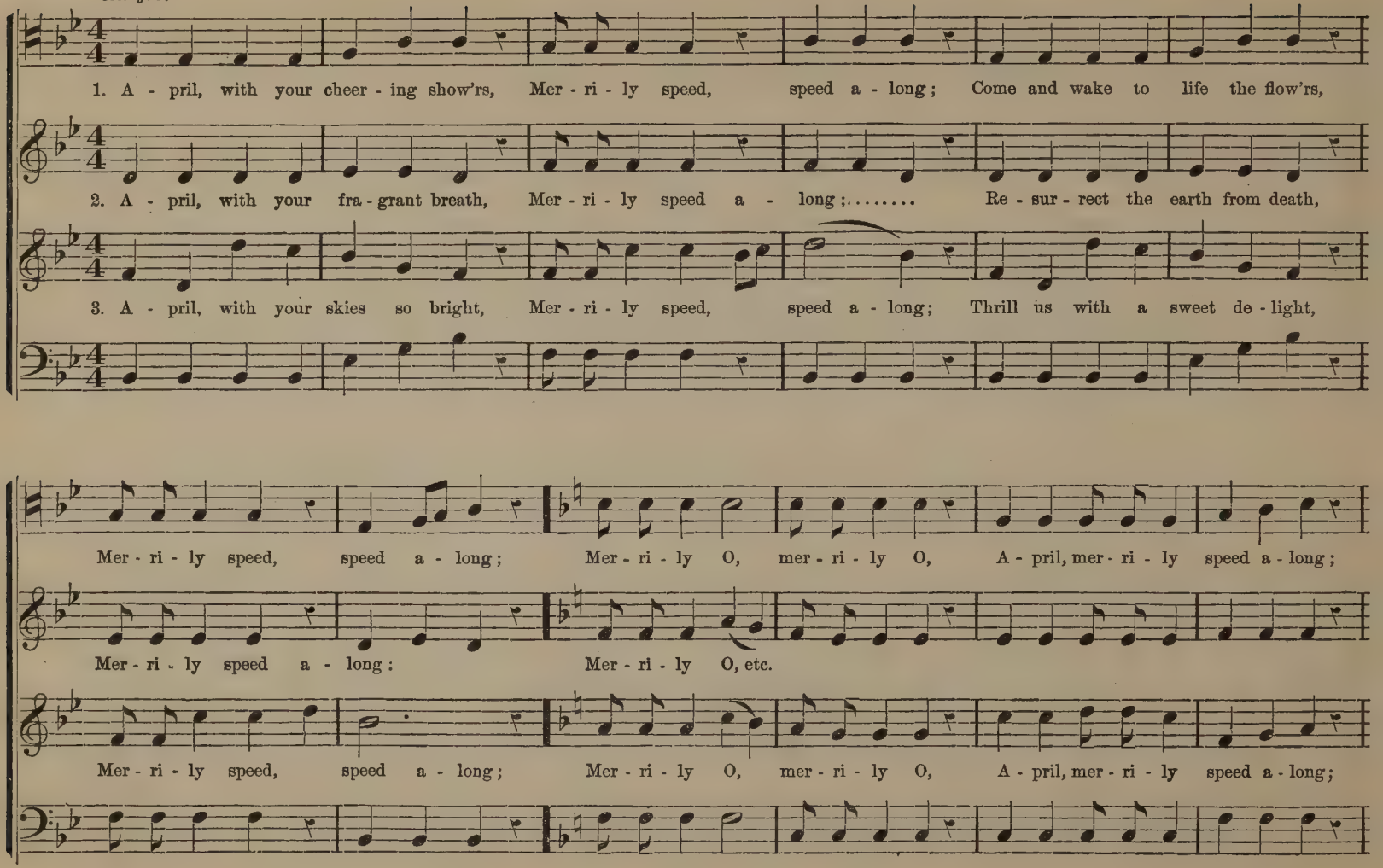

1. Oh, if for me the cup you fill, Then fill it from the gush-ing rill With wa - ter, wa - ter spark - ling bright, As
2. Kiss not to me the mantling brim Where danc - ing bub - bles gai - ly swim, For in each shin - ing crys - tal round A
3. Speak not to me of ro - sy wine, Of nec - tar cups, or draught di - vine, The taste of bit - ter tears is there, Wrung
Refrain. p
clear as truth, as free as light. Oh, if for me the cup you fill, Then fill it from the gush - ing rill; Oh,
dead - ly lurk - ing fiend is found. Oh, if for me the cup you fill, Then
m
from the hearts most true and dear. Oh, if for me the cup you fill, Then fill it from the gush - ing rill; Oh,
p

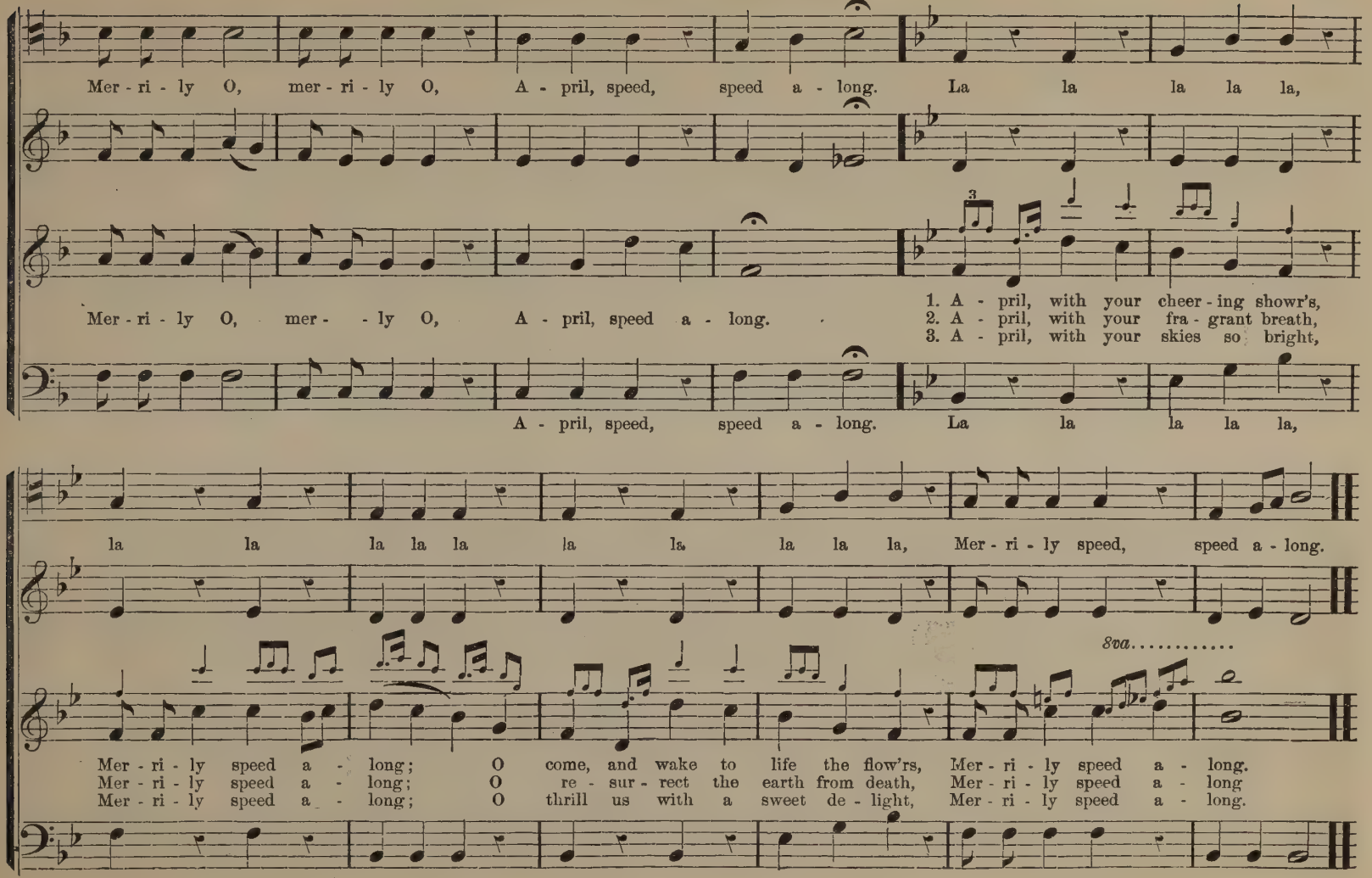

if for me the cup you fill, Then fill it from the gush - ing rill; La la la la la la
fill it from the gush - - - ing rill; Oh, if for me the cup you fill, Then
if for me the cup you fill, Then fill it from the gush - ing rill; La la la la la la
3
la la la la la la la la la la la, Then fill it from the gush - ing rill.
fill it from the gush - ing rill; Oh, if for me the cup you fill, Then fill it from the gush - ing rill.
la la la la la la la la la la la, Then fill it from the gush - ing rill.
f
f

Words by E. A. HOFFMAN.

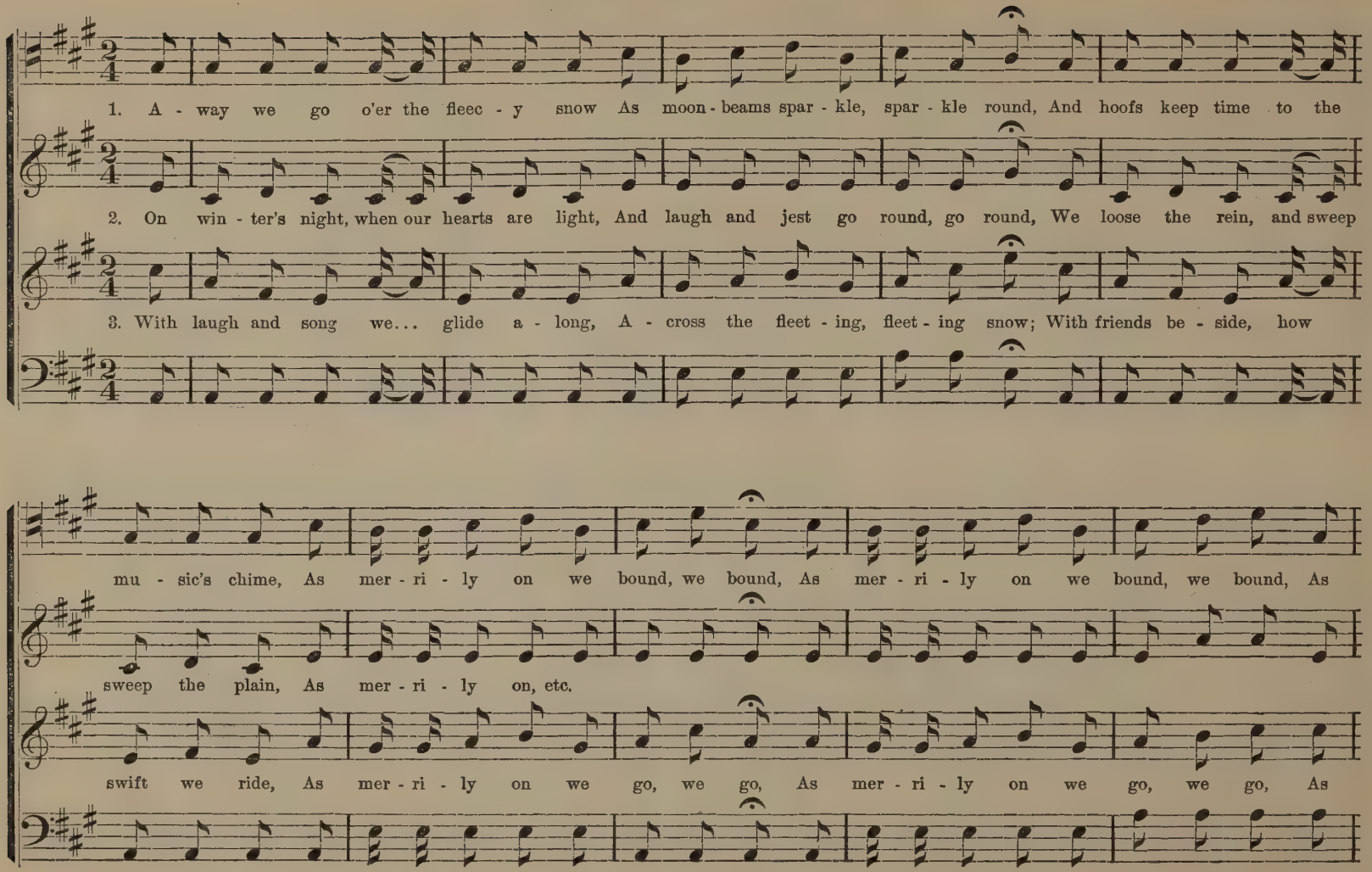
APRIL SONG.

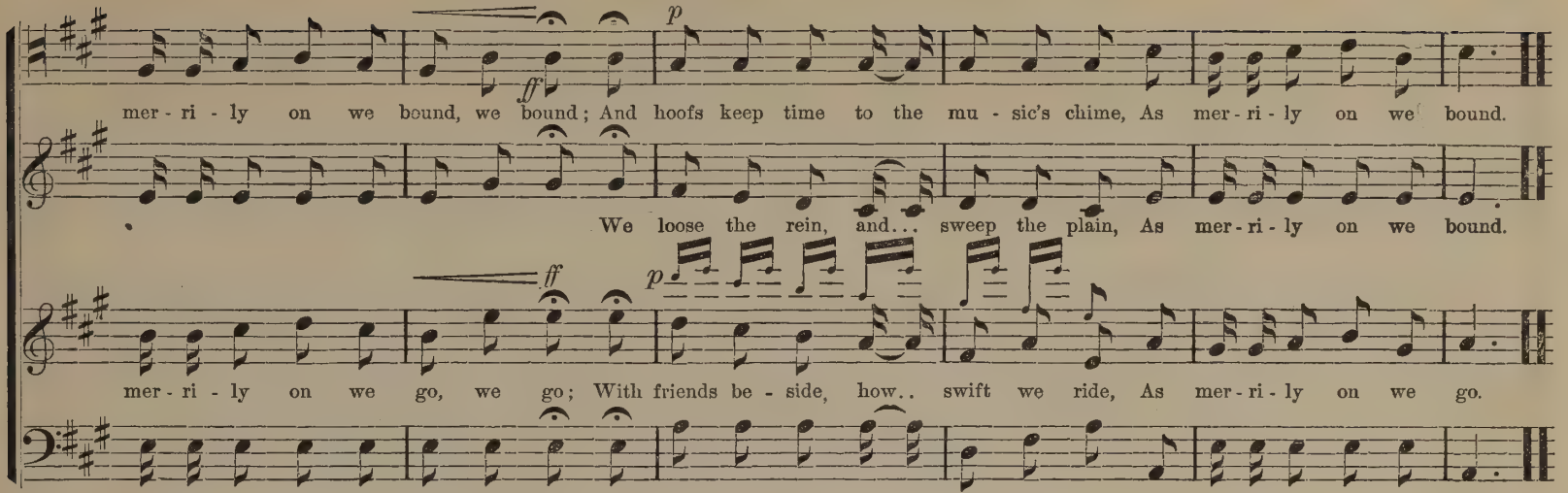
Allegro.



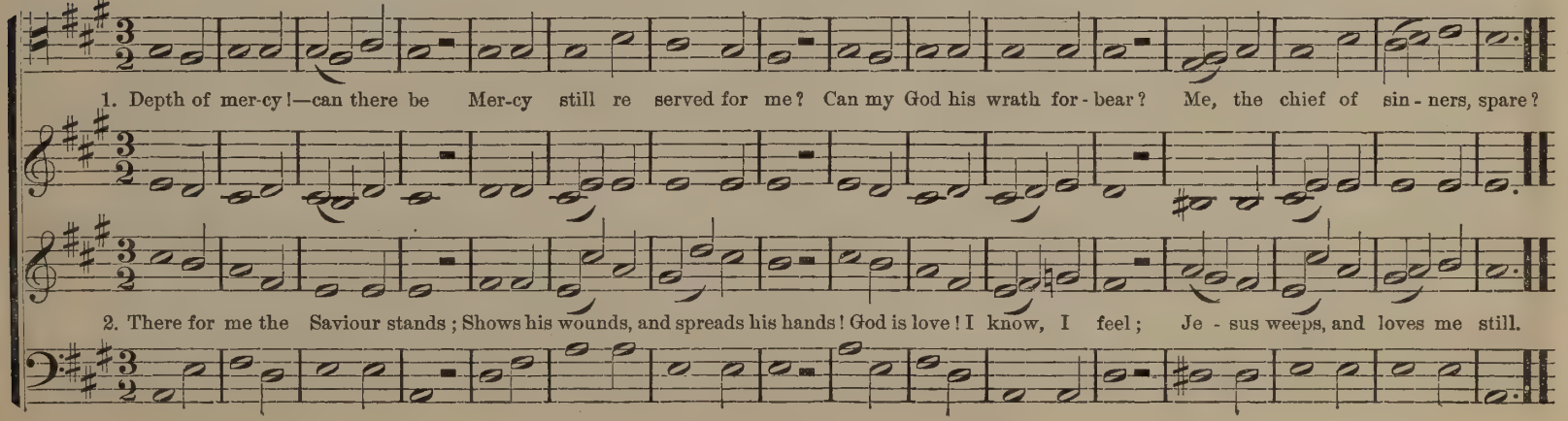

Mer - ri - ly O, mer - ri - ly O, A - pril, speed, speed a - long. La la la la la,
Mer - ri - ly O, mer - - ly O, A - pril, speed a - long.
1. A - pril, with your cheer - ing showr's,
2. A - pril, with your fra - grant breath,
3. A - pril, with your skies so bright,
A - pril, speed, speed a - long. La la la la la,
la la la la la la la la la la, Mer - ri - ly speed, speed a - long.
8va.....
Mer - ri - ly speed a - long; O come, and wake to life the flow'rs, Mer - ri - ly speed a - long.
Mer - ri - ly speed a - long; O re - sur - rect the earth from death, Mer - ri - ly speed a - long
Mer - ri - ly speed a - long; O thrill us with a sweet de - light, Mer - ri - ly speed a - long.

SLEIGH-RIDE GLEE.



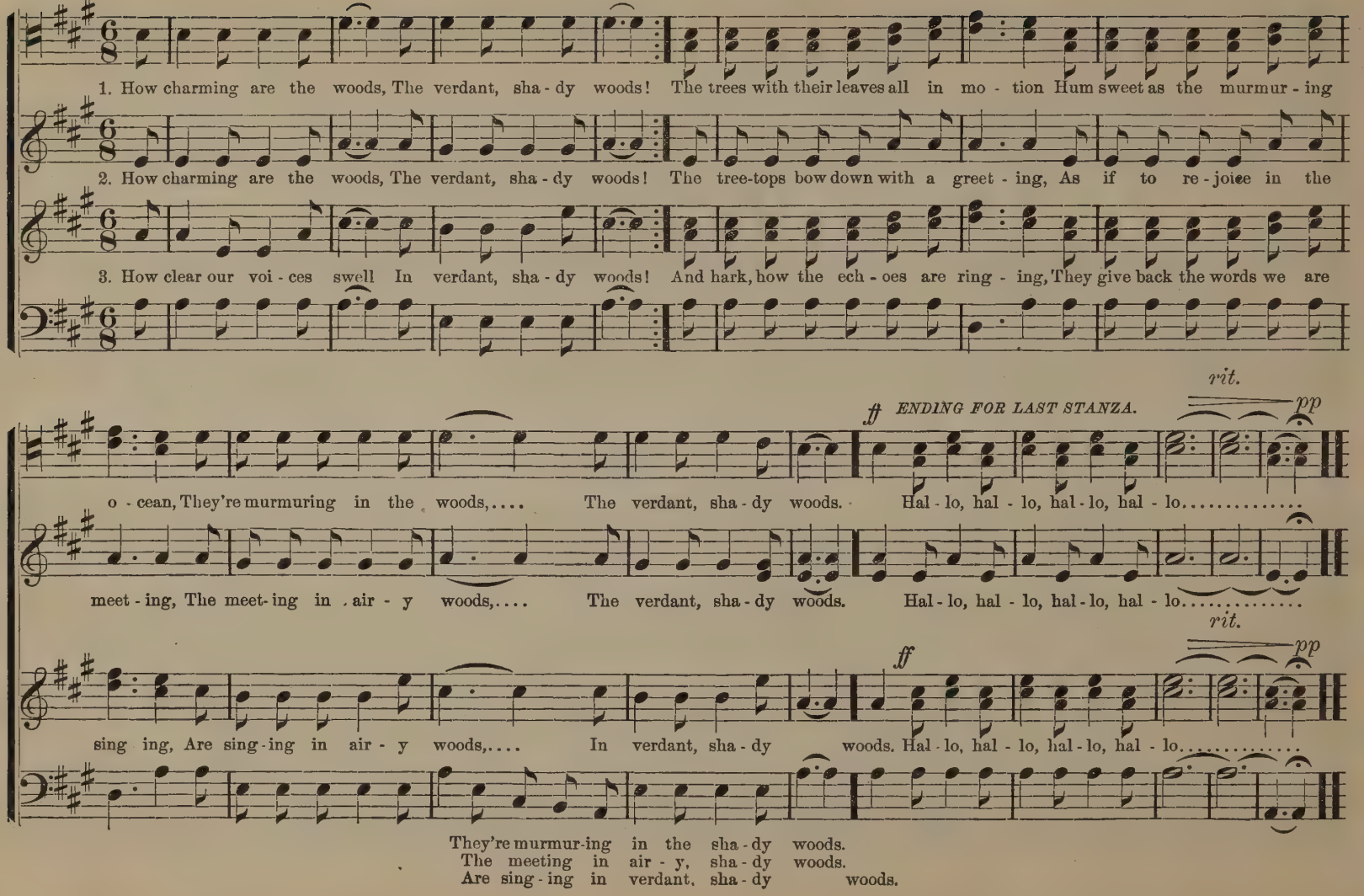


DEPTH OF MERCY. 7s.



THE WOODS.

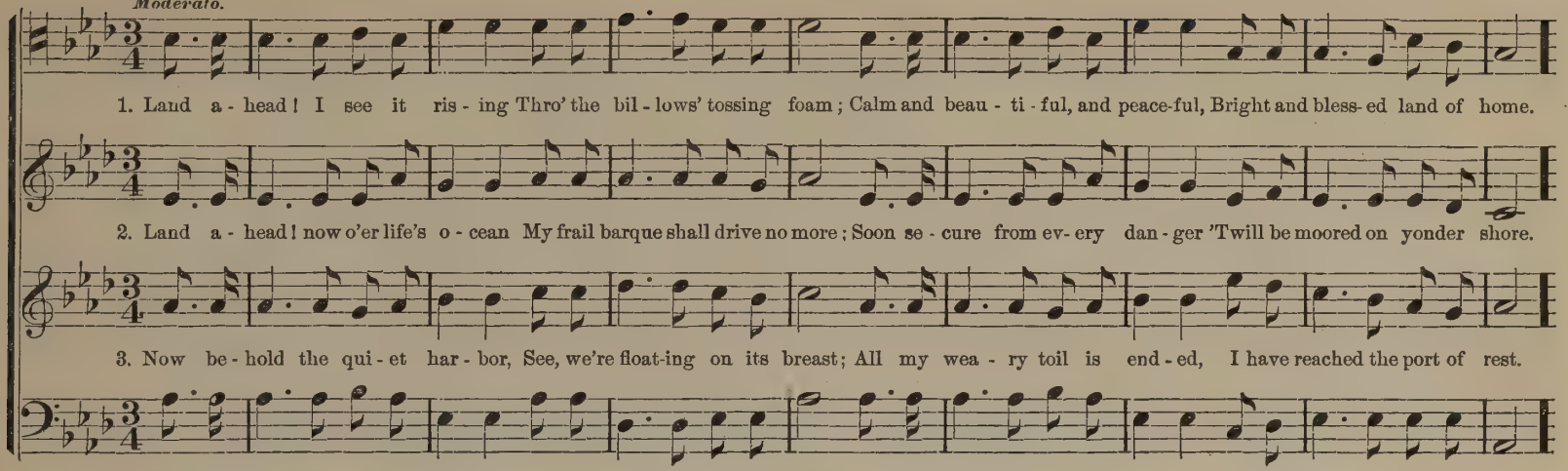
WURFEL.



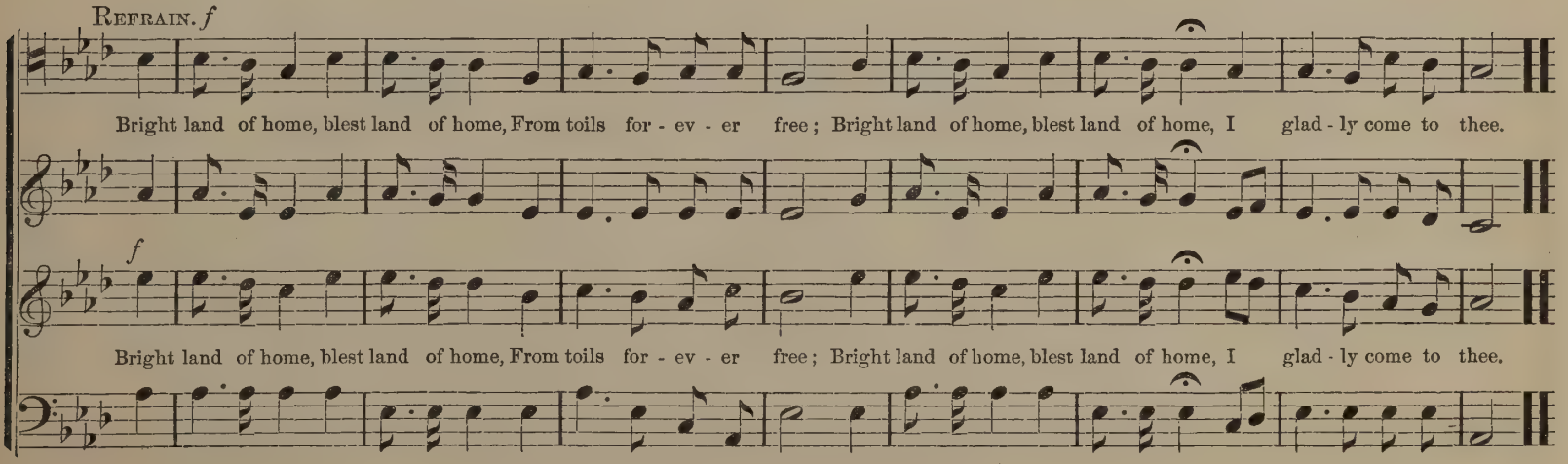
LAND OF HOME.*

Words by SARAH L. SOCWELL. Music by J. M. STILLMAN.

Moderato.



REFRAIN. *f*



* *From "The Cluster," by permission*

SPRING SONG.

1. Whispers sweet, in soft - est ca - - dence, Fall en - chant - - ing on the ear; Breathing gen - - tly in the
2. Voi - ces gai - - ly ev - er sing - ing, Sing-ing through the bud-ding flowers; In - fant voi - - ces, ev - er
3. Laughing ro - - ses, ev - er greet - ing Ears at - ten - tive on their way; Blooming lil - - ies, ev - er

p

1. Whispers sweet, in soft - est ca - dence, Fall en-chant - ing on the ear; Breathing gent - ly

2. Voi - ces gai - ly ev - er sing - ing, Sing-ing through the bud-ding flowers; In - fant voi - ces,

p

3. Laughing ro - ses, ev - er greet - ing Ears at - ten - tive on their way; Blooming lil - ies,

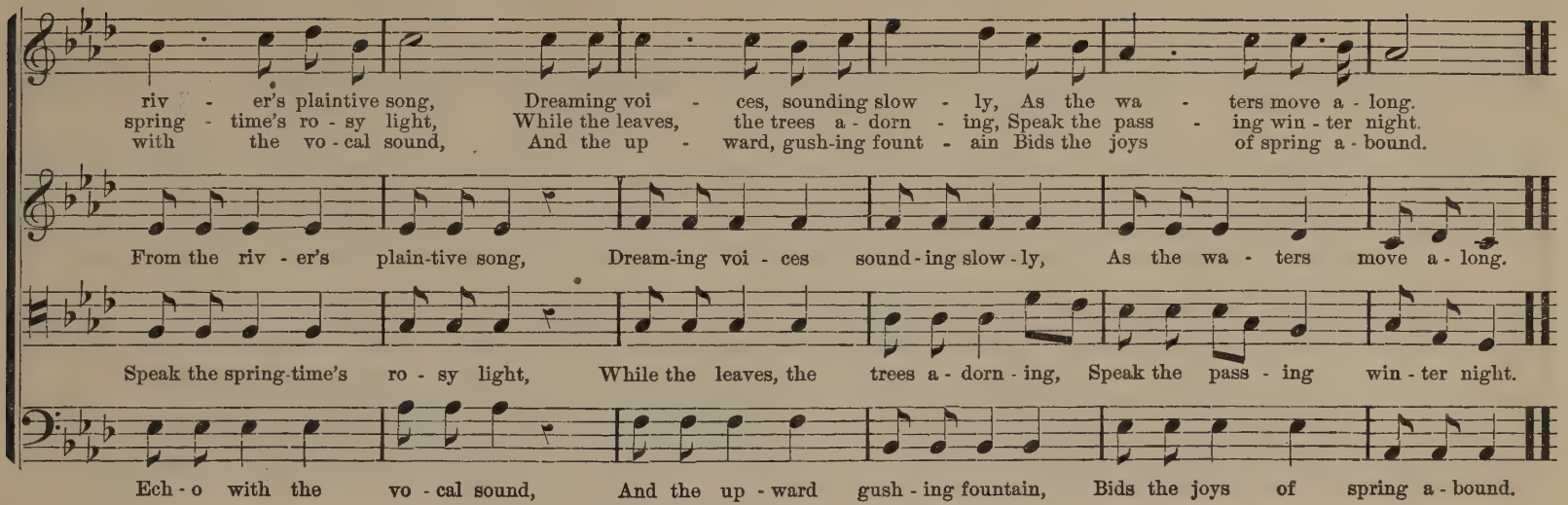
ra - - diance Of the sun - - beam bright and clear; Mu - sic mur - - murs faint and low - - ly, From the
ring - - ing In the mer - - ry sun-shine hours; Sounds that ech - - o in the morn - - ing Speak the
speak - - ing In the joy - - ous, sun - ny ray; Ev - ery field, and plain, and mount - - ain, Ech - o

in the ra - diance Of the sun - beam bright and clear; Mu - sic mur - murs faint and low - ly,

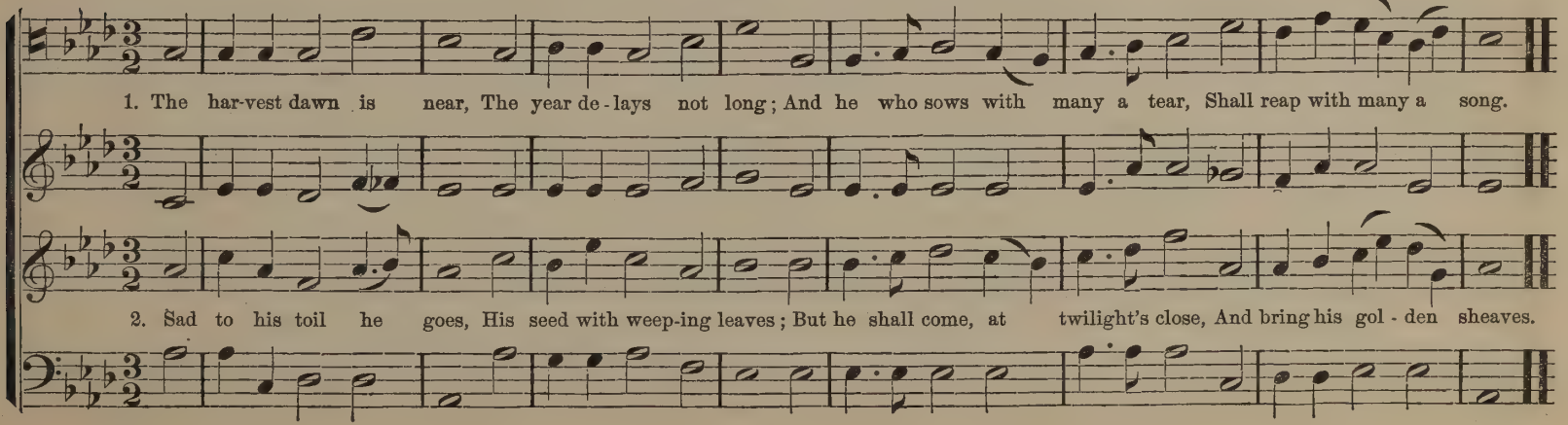
ev - er ring - ing In the mer - ry sun-shine hours; Sounds that ech - o in the morn - ing

ev - er speak - ing In the joy - ous, sun - ny ray; Ev - ery field, and plain, and mount - ain,

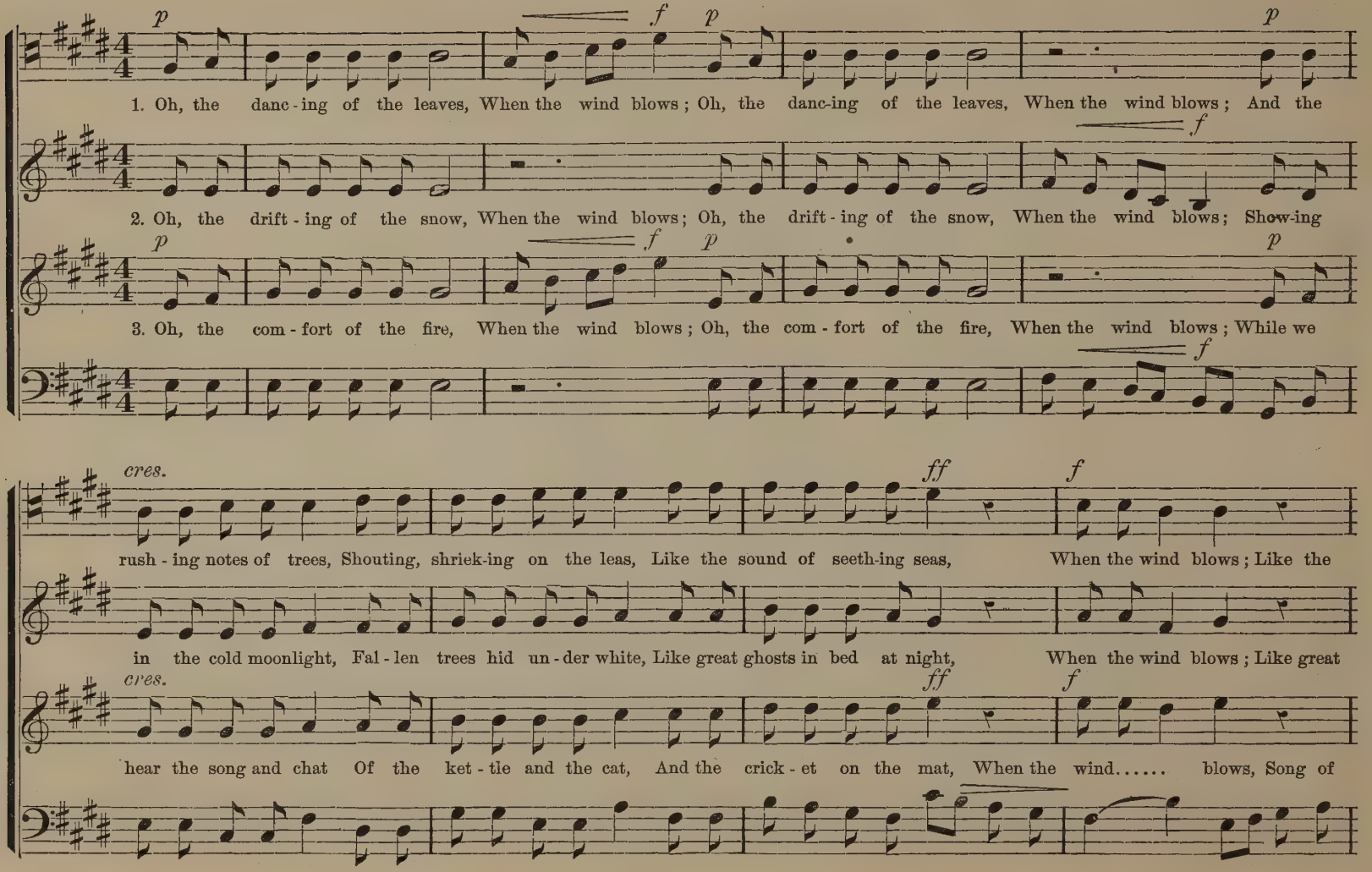
SPRING SONG. Concluded.



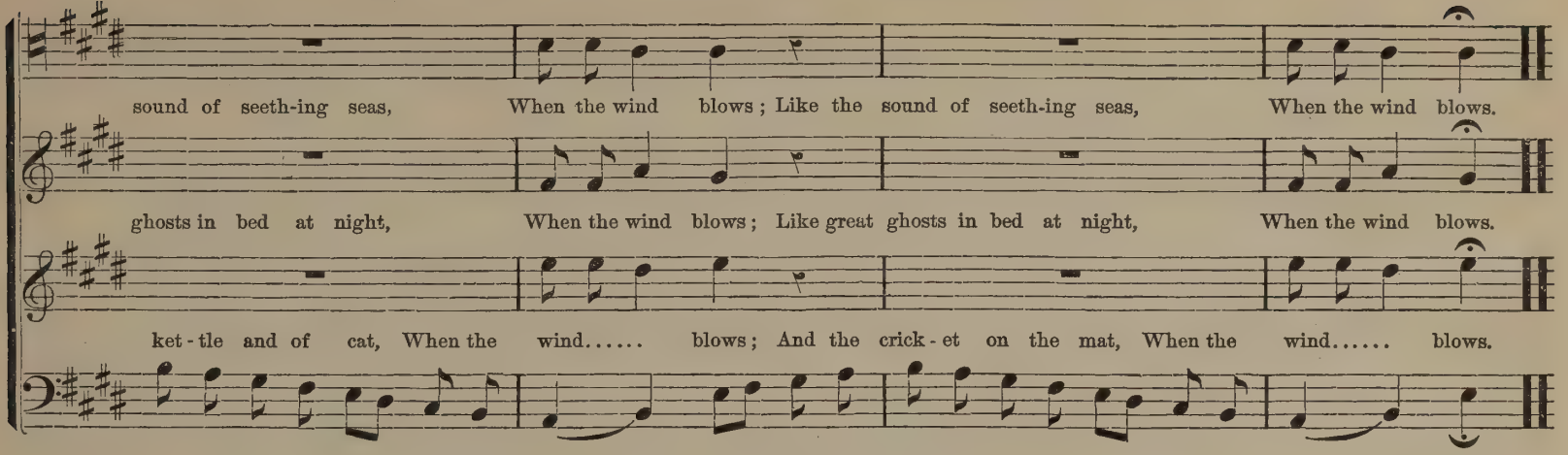
HARVEST DAWN. S. M.



WHEN THE WIND BLOWS.

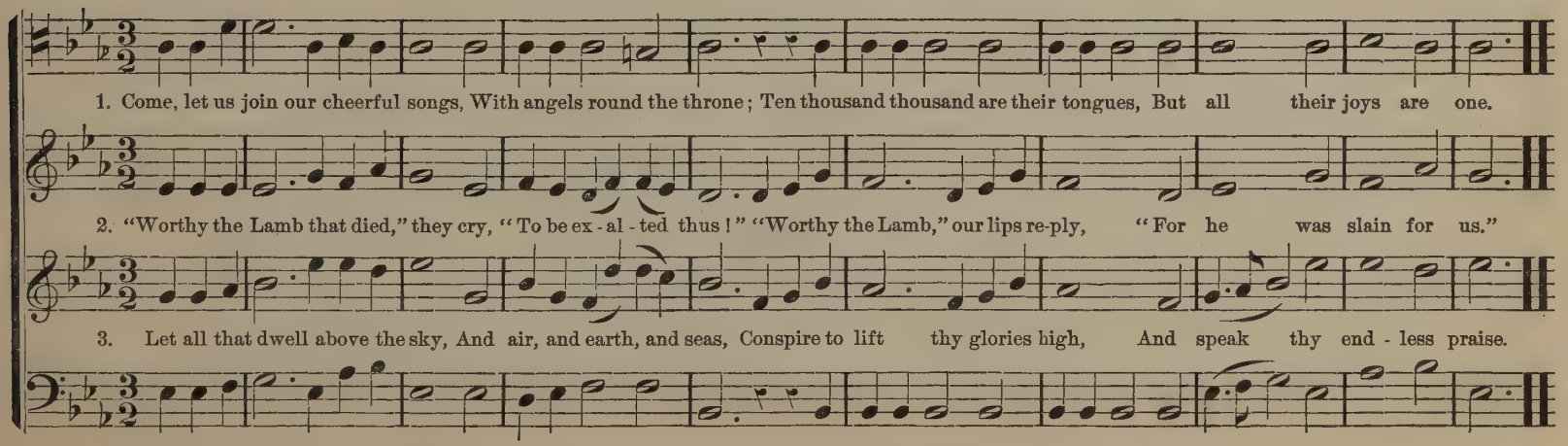


WHEN THE WIND BLOWS. Concluded.



WORTHY THE LAMB. C. M.

Maestoso.



JINGLE GO THE BELLS.

Vivace.

1. { The win - ter time is here, The mer - ry win - ter time, } Jin - gle jin - gle jing, jin - gle jin - gle jing,
   { When sleigh-bells jingling clear With hap - py voi - ces chime. }

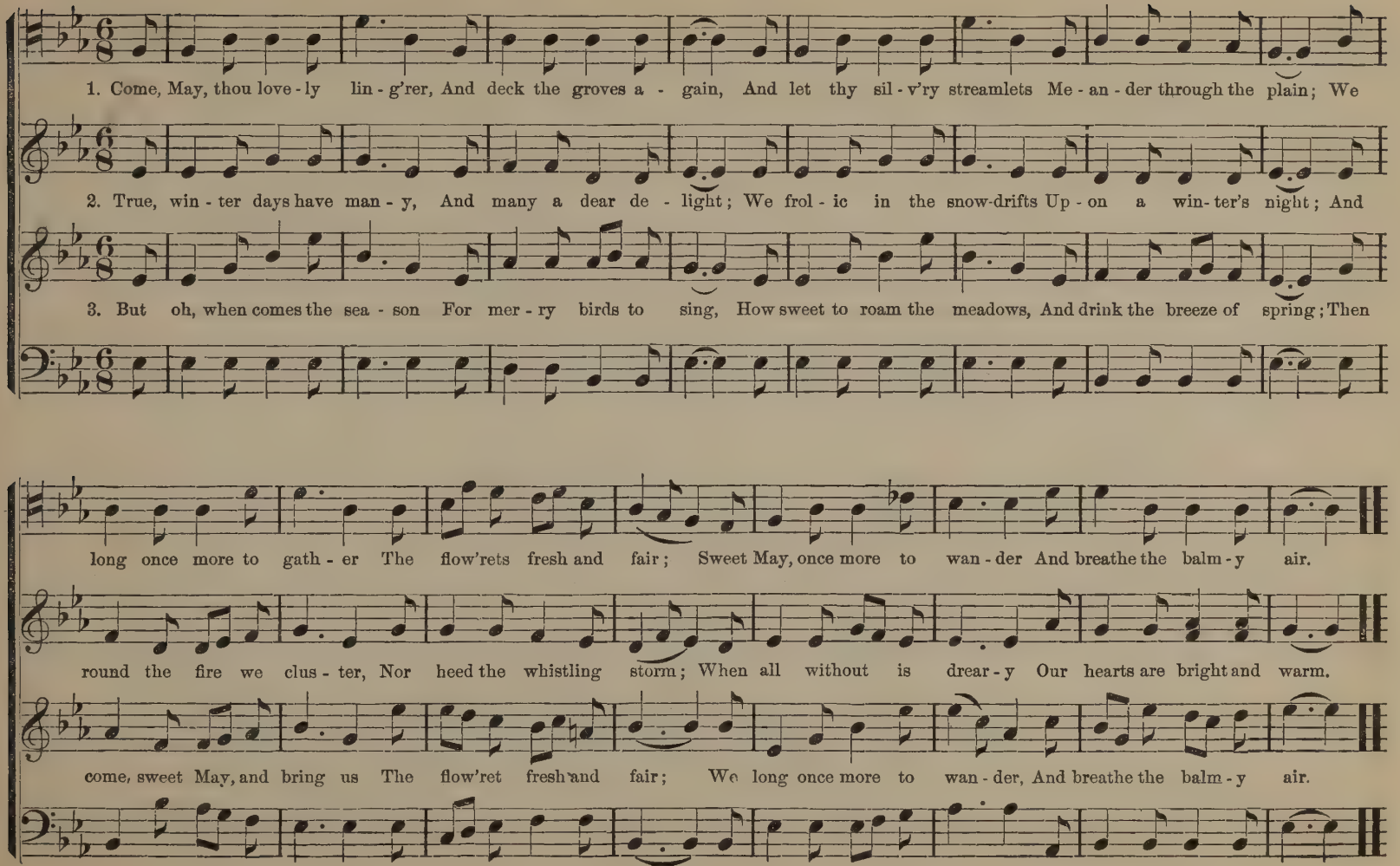
2. { Bring out the bay and roan, And soon a - way we'll go, } O jin - gle jin - gle jing, jin - gle jin - gle jing,
   { With all our hearts in tune, Swift o'er the trackless snow. }

3. { With Ka - ty, Jane and Nell, And mer - ry laugh, ha, ha; } Jing jing jin - gle jin - gle jing jing, jin - gle jin - gle
   { And Char - ley, John and Will, There'll be e - nough, ha, ha. }

jing jing jing jing, jin - gle go the bells; Jingle jingle jing, jingle jingle jing, jing jing jing jing, jin- gle go the bells.

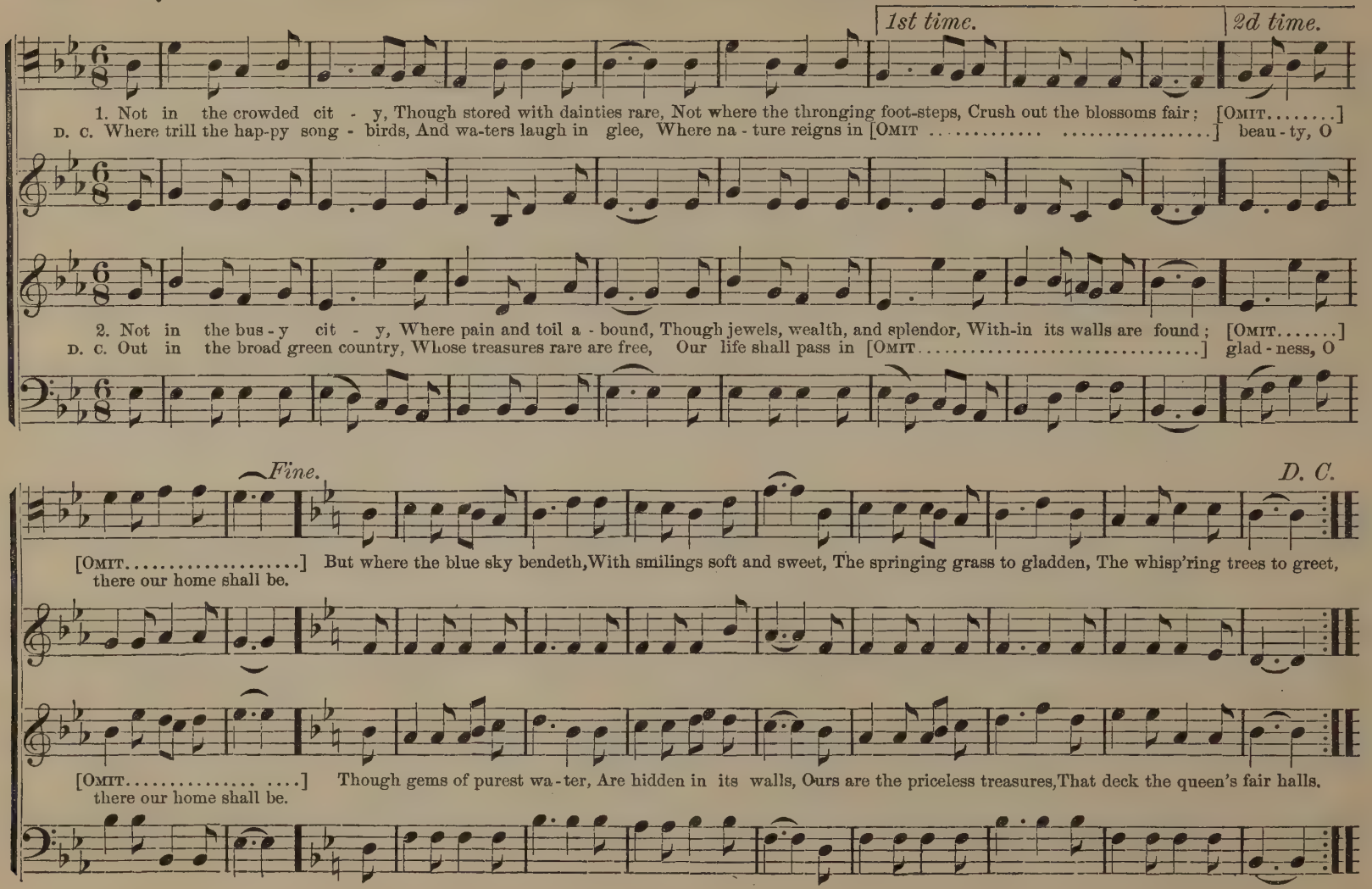
jing jing jing jing, jin - gle go the bells; O jingle jingle jing, jingle jingle jing, jing jing jing jing, jin- gle go the bells.

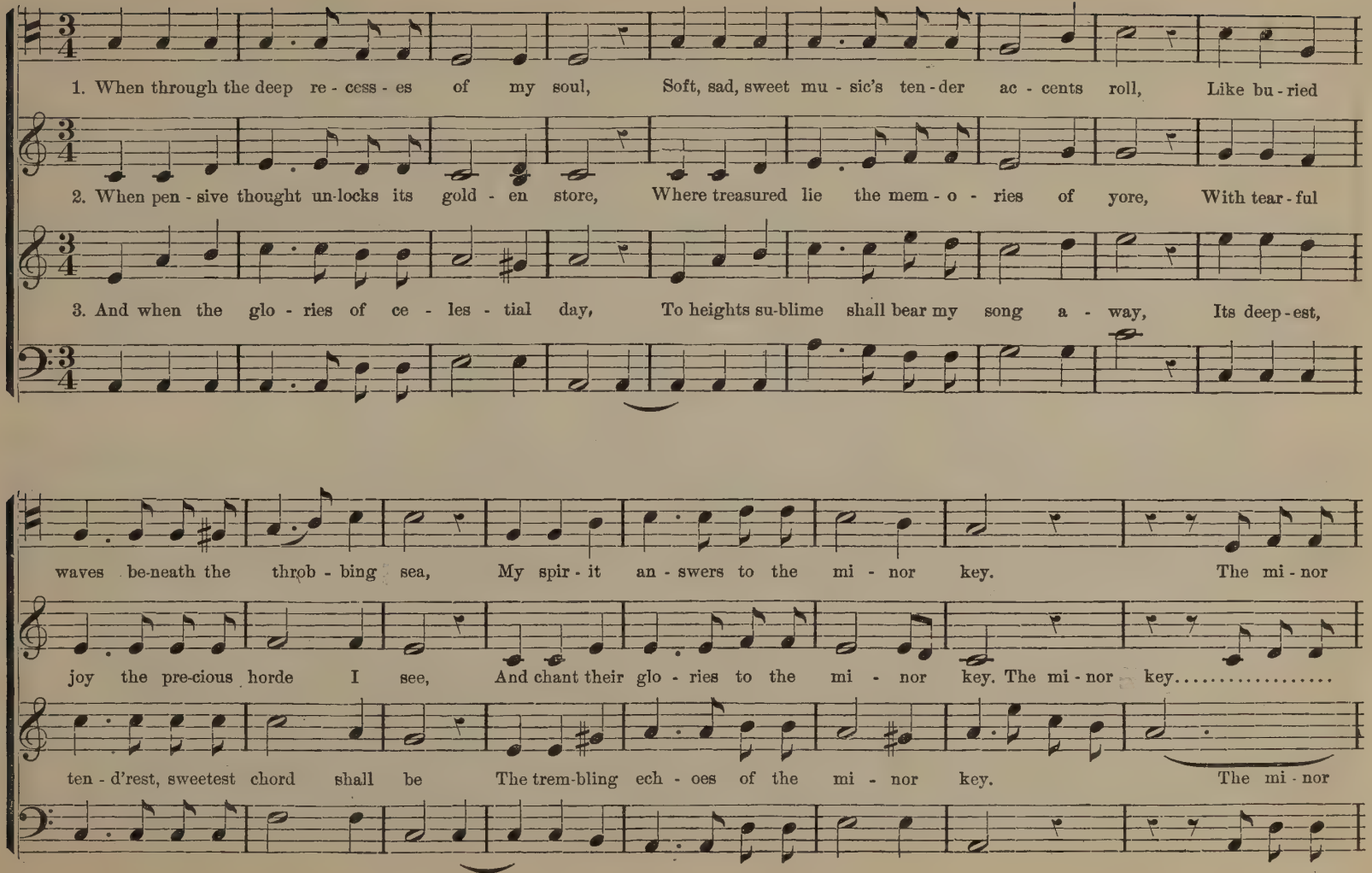
jing jing jing jing, jin - gle go the bells; Jing jing jingle jingle jing jing, jingle jingle jing jing jing jing, jin- gle go the bells.


1. Come, May, thou love - ly lin - g'rer, And deck the groves a - gain, And let thy sil - v'ry streamlets Me - an - der through the plain; We
2. True, win - ter days have man - y, And many a dear de - light; We frol - ic in the snow-drifts Up - on a win- ter's night; And
3. But oh, when comes the sea - son For mer - ry birds to sing, How sweet to roam the meadows, And drink the breeze of spring; Then
long once more to gath - er The flow'rets fresh and fair; Sweet May, once more to wan - der And breathe the balm - y air.
round the fire we clus - ter, Nor heed the whistling storm; When all without is drear - y Our hearts are bright and warm.
come, sweet May, and bring us The flow'ret fresh and fair; We long once more to wan - der, And breathe the balm - y air.

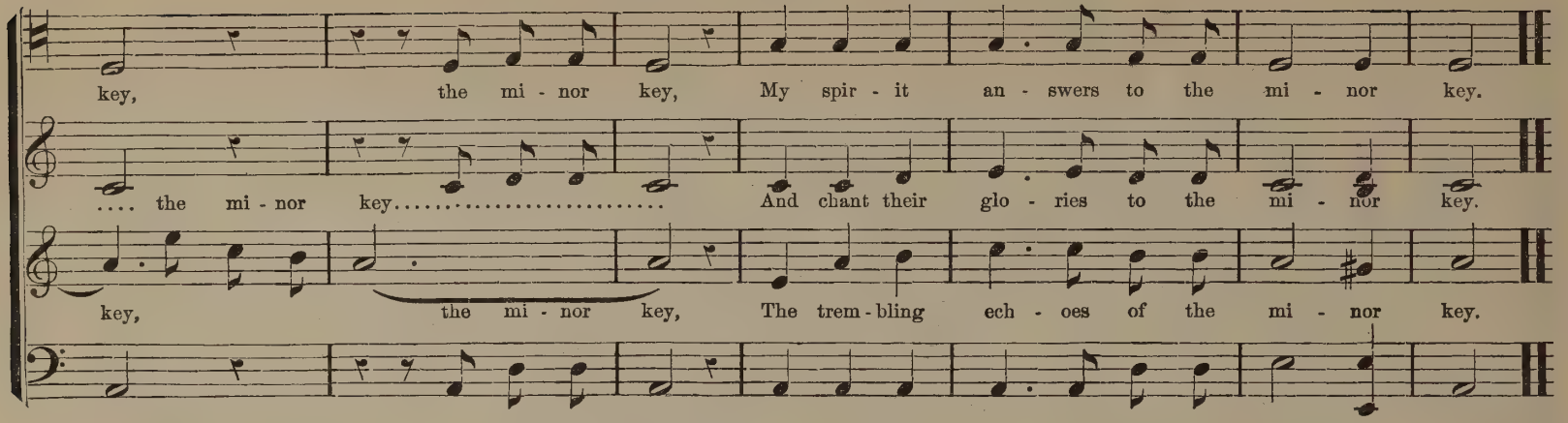
THERE OUR HOME SHALL BE.

Words by Mrs. S. L. HOWELL. Music by J. M. STILLMAN.



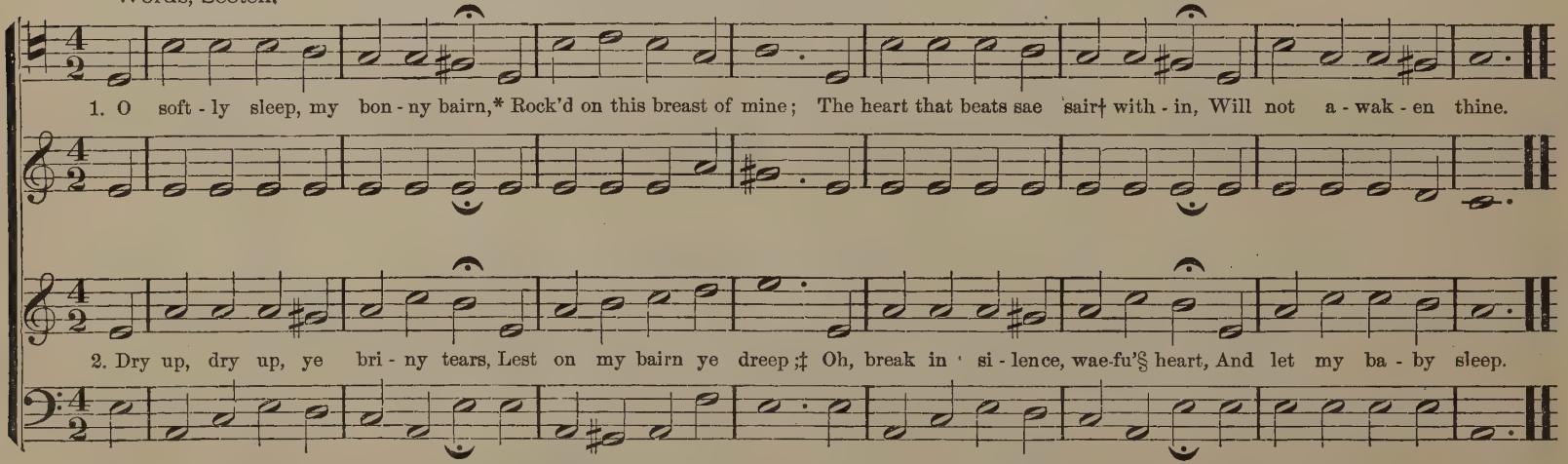

1. When through the deep re - cess - es of my soul, Soft, sad, sweet mu - sic's ten - der ac - cents roll, Like bu - ried
2. When pen - sive thought un-locks its gold - en store, Where treasured lie the mem - o - ries of yore, With tear - ful
3. And when the glo - ries of ce - les - tial day, To heights su-blime shall bear my song a - way, Its deep - est,
waves be-neath the throb - bing sea, My spir - it an - swers to the mi - nor key. The mi - nor
joy the pre-cious horde I see, And chant their glo - ries to the mi - nor key. The mi - nor key.....
ten - d'rest, sweetest chord shall be The trem-bling ech - oes of the mi - nor key. The mi - nor

THE MINOR KEY. Concluded.

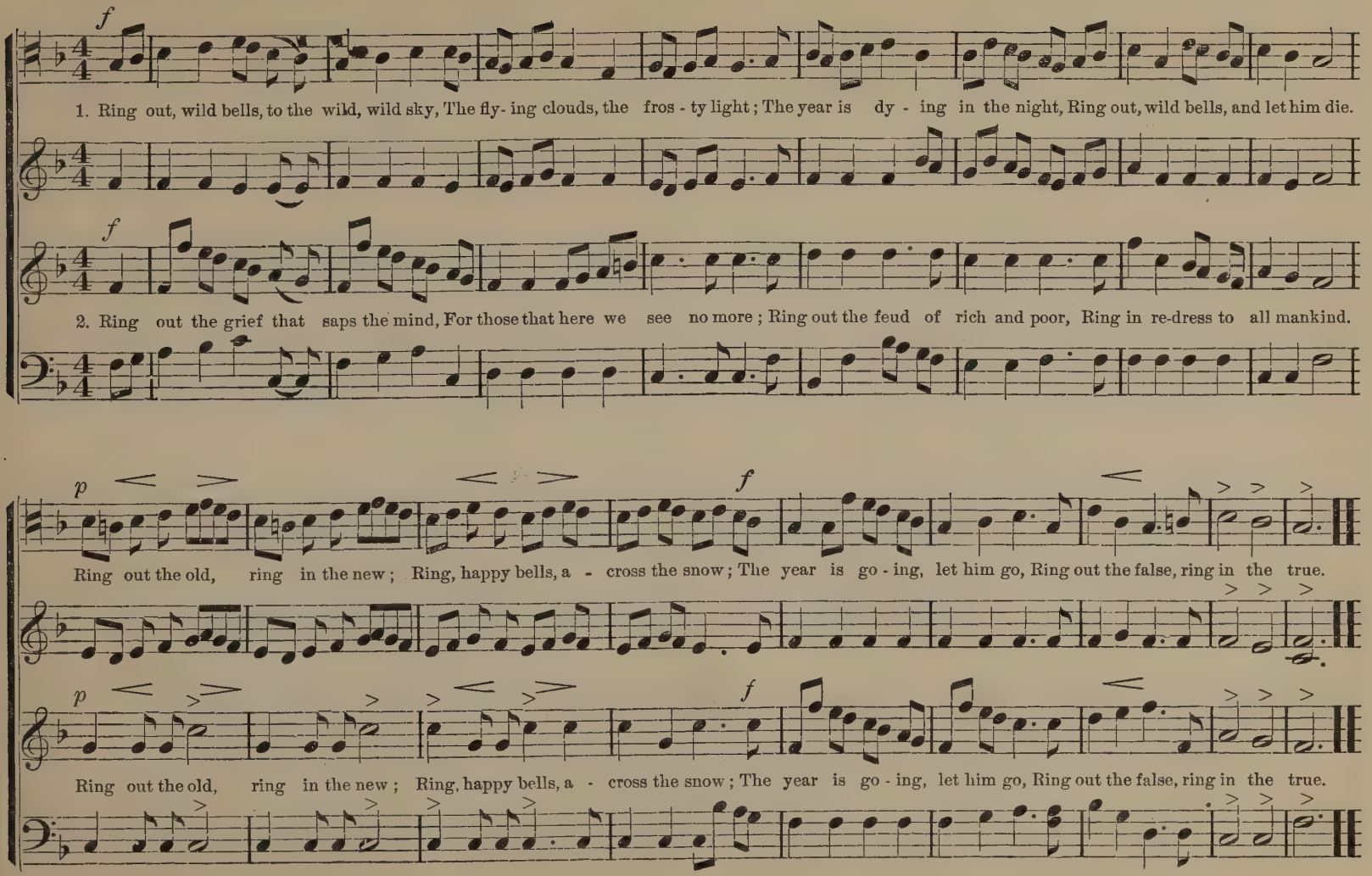


O SOFTLY SLEEP. C. M.

Words, Scotch.



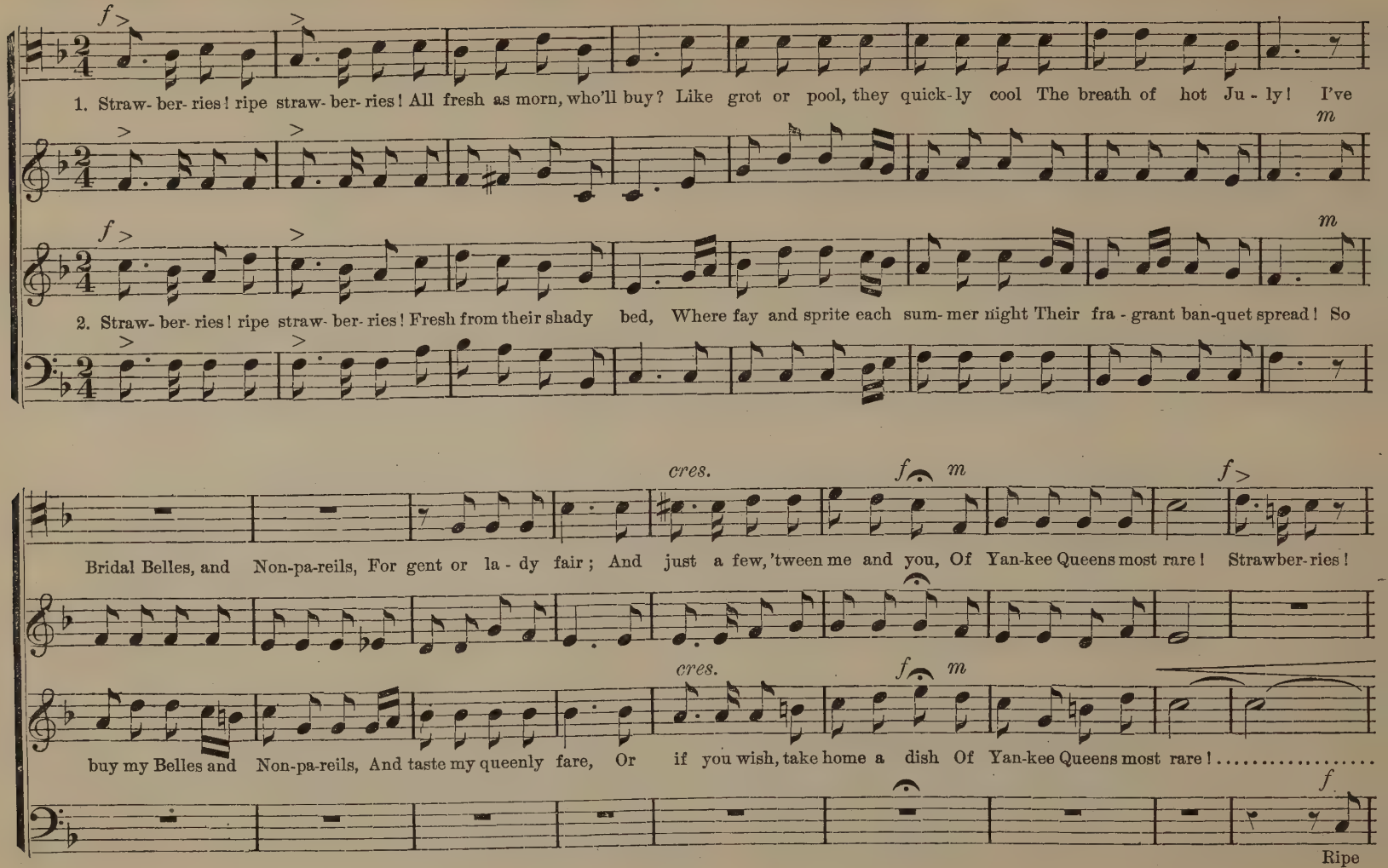
* *Child.* † *So sore.* ‡ *Drop.* § *Woeful.*

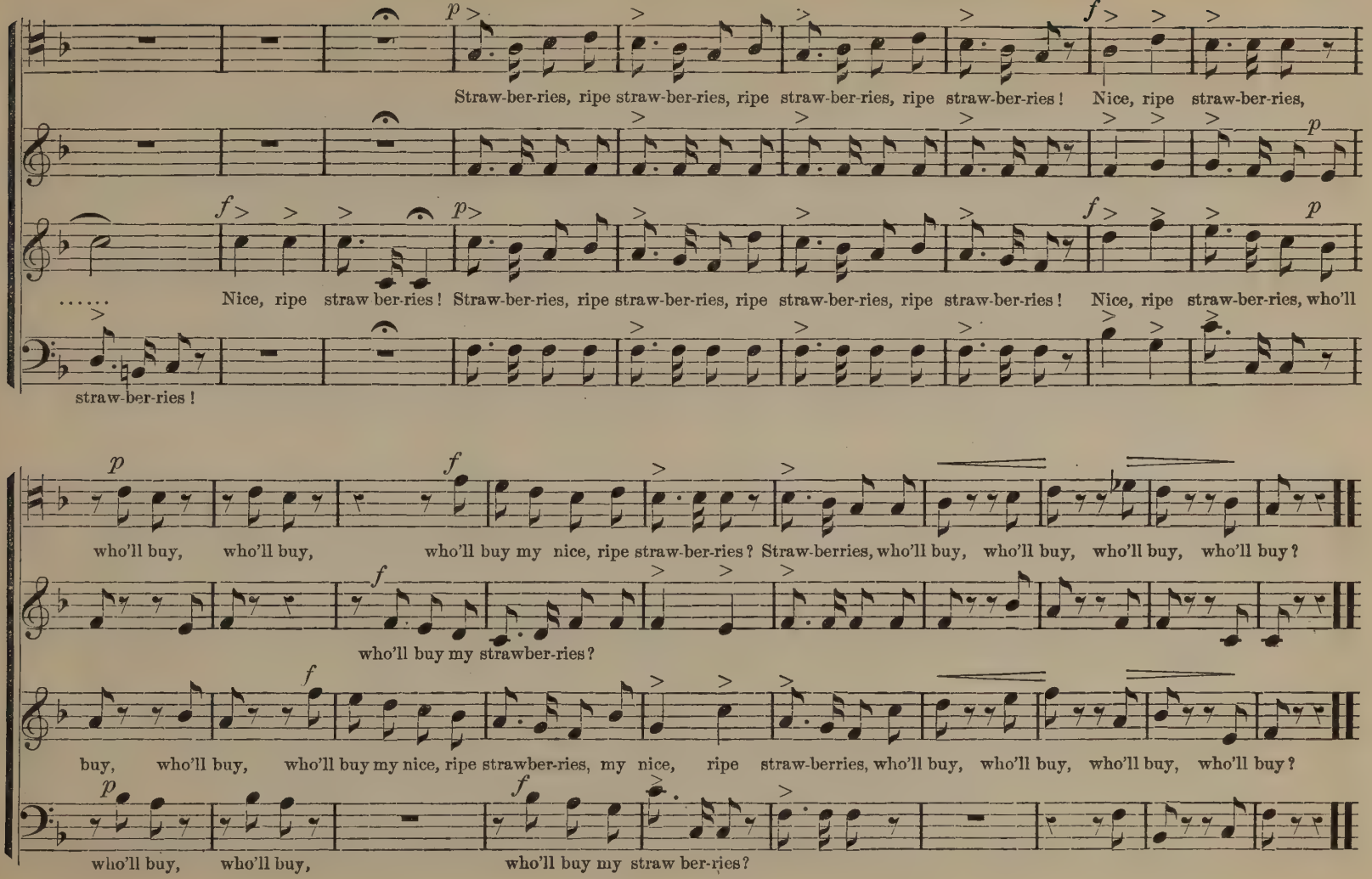

f
1. Ring out, wild bells, to the wild, wild sky, The fly- ing clouds, the fros - ty light; The year is dy - ing in the night, Ring out, wild bells, and let him die.
f
2. Ring out the grief that saps the mind, For those that here we see no more; Ring out the feud of rich and poor, Ring in re-dress to all mankind.
p
f
Ring out the old, ring in the new; Ring, happy bells, a - cross the snow; The year is go - ing, let him go, Ring out the false, ring in the true.
p
f
Ring out the old, ring in the new; Ring, happy bells, a - cross the snow; The year is go - ing, let him go, Ring out the false, ring in the true.

Words by W. S. PASSMORE.

RIPE STRAWBERRIES.

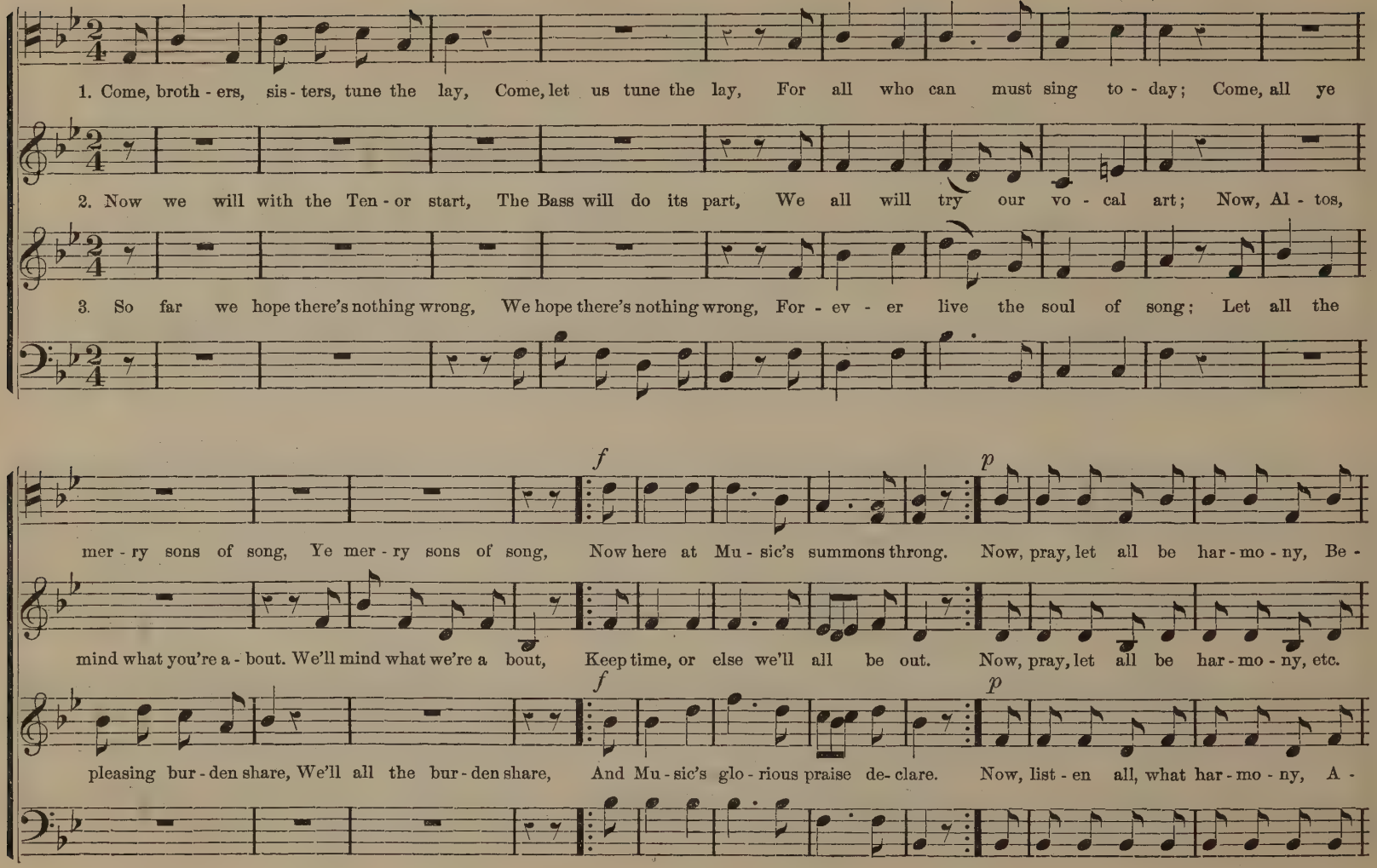
Music by J. L. HATTON.

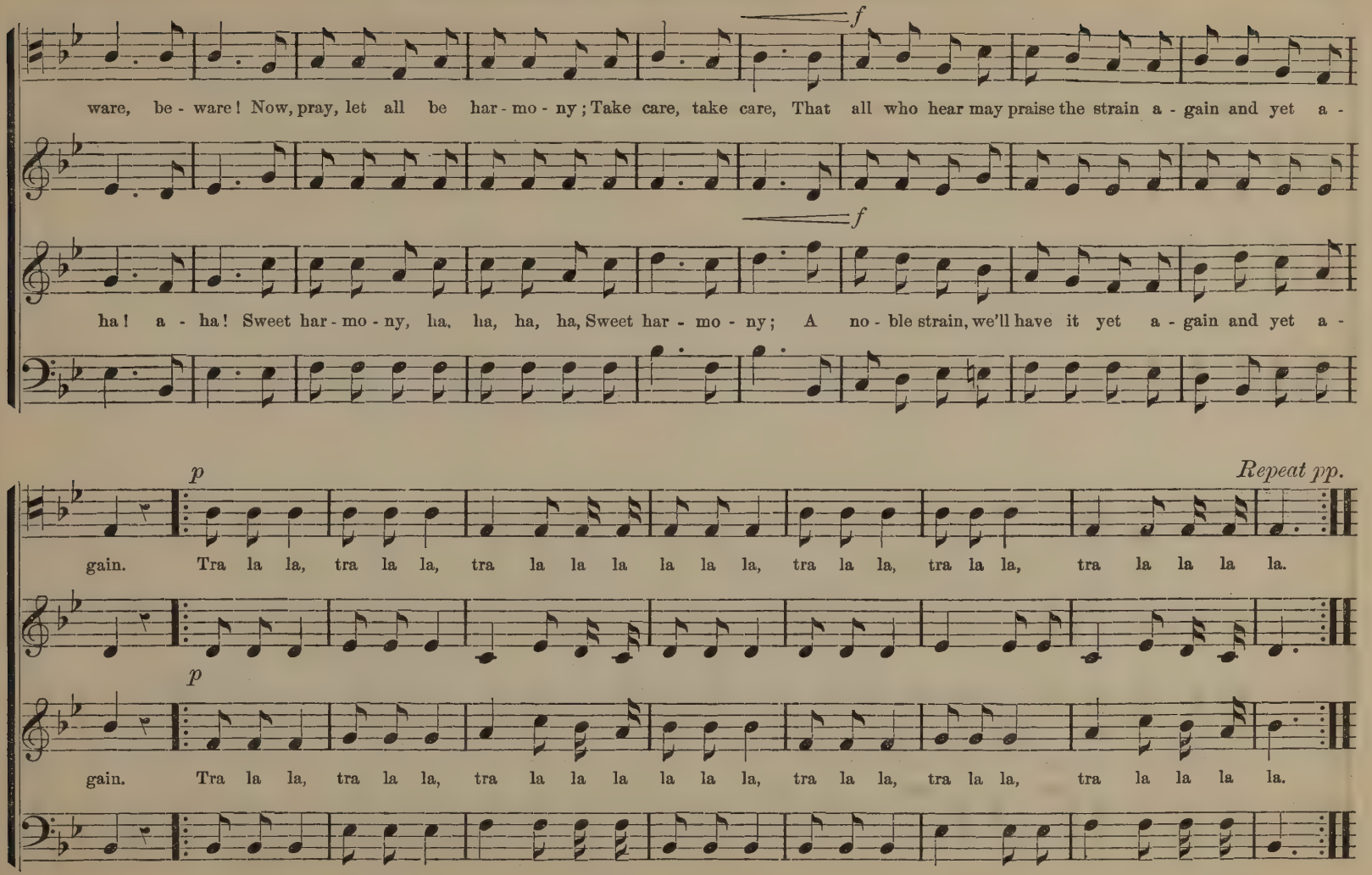



Straw-ber-ries, ripe straw-ber-ries, ripe straw-ber-ries, ripe straw-ber-ries! Nice, ripe straw-ber-ries,
Nice, ripe straw ber-ries! Straw-ber-ries, ripe straw-ber-ries, ripe straw-ber-ries, ripe straw-ber-ries! Nice, ripe straw-ber-ries, who'll
straw-ber-ries!
who'll buy, who'll buy, who'll buy my nice, ripe straw-ber-ries? Straw-berries, who'll buy, who'll buy, who'll buy, who'll buy?
who'll buy my strawber-ries?
buy, who'll buy, who'll buy my nice, ripe strawber-ries, my nice, ripe straw-berries, who'll buy, who'll buy, who'll buy, who'll buy?
who'll buy, who'll buy, who'll buy my straw ber-ries?

COME, TUNE THE LAY.

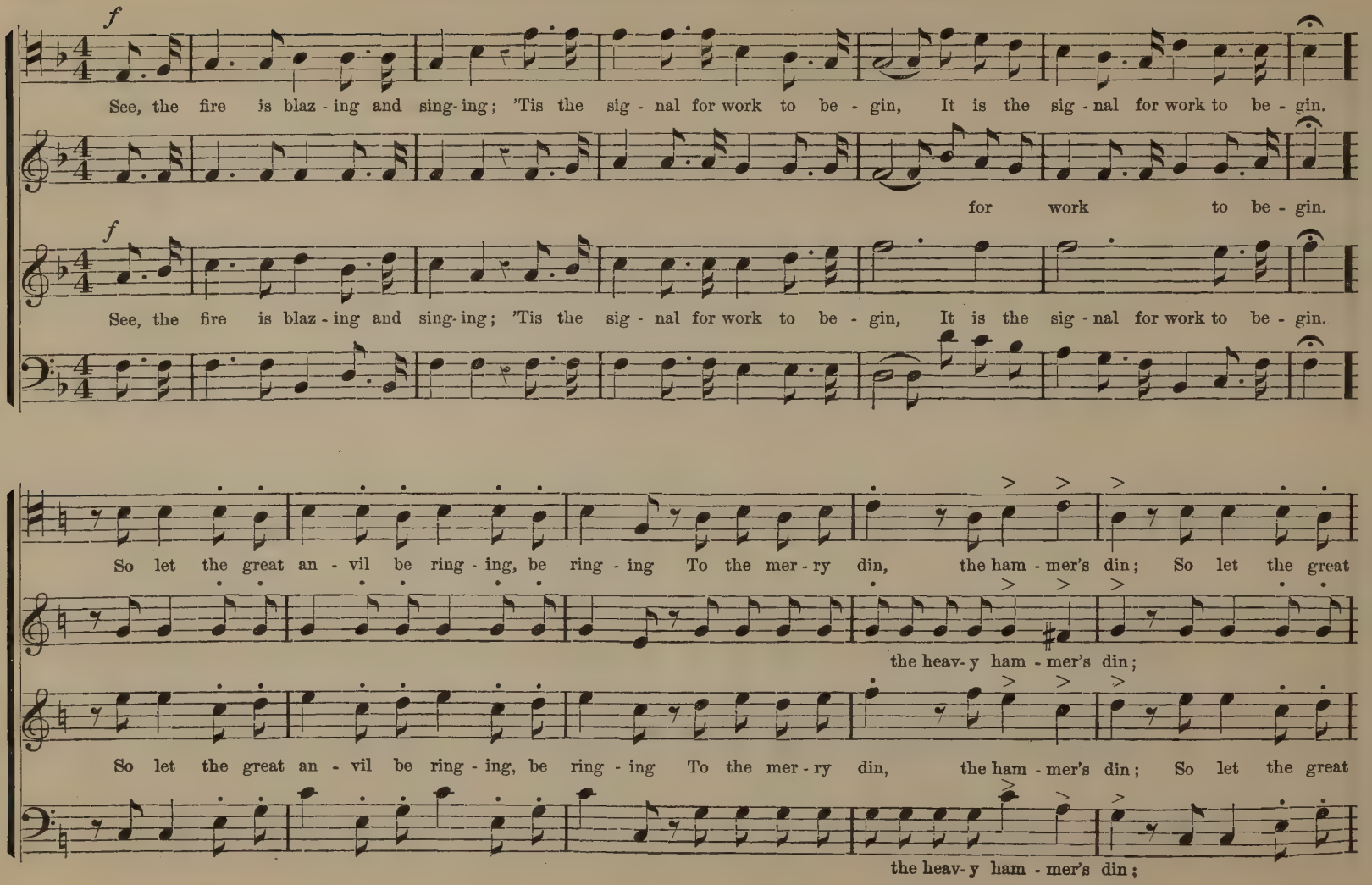
Anonymous.

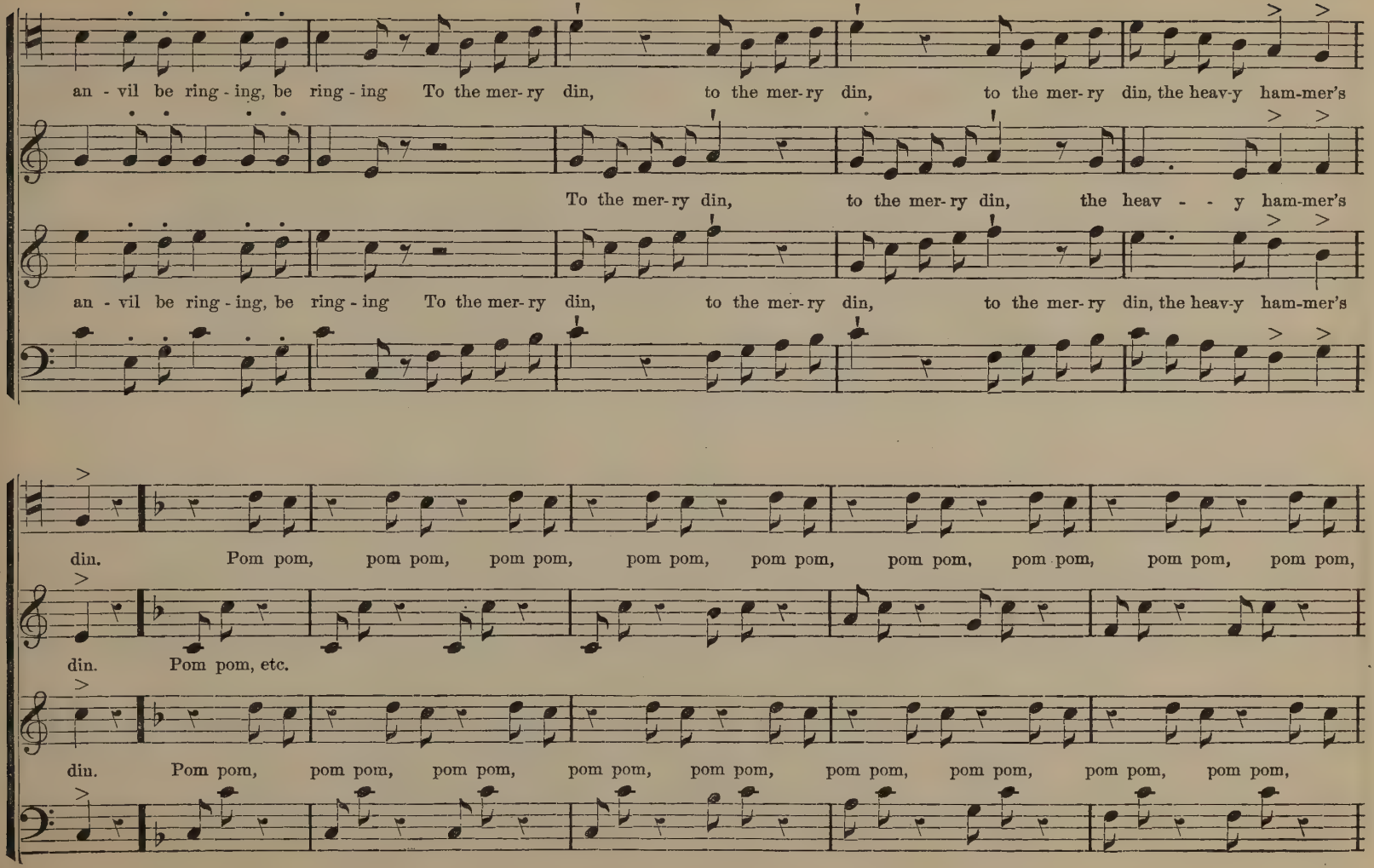


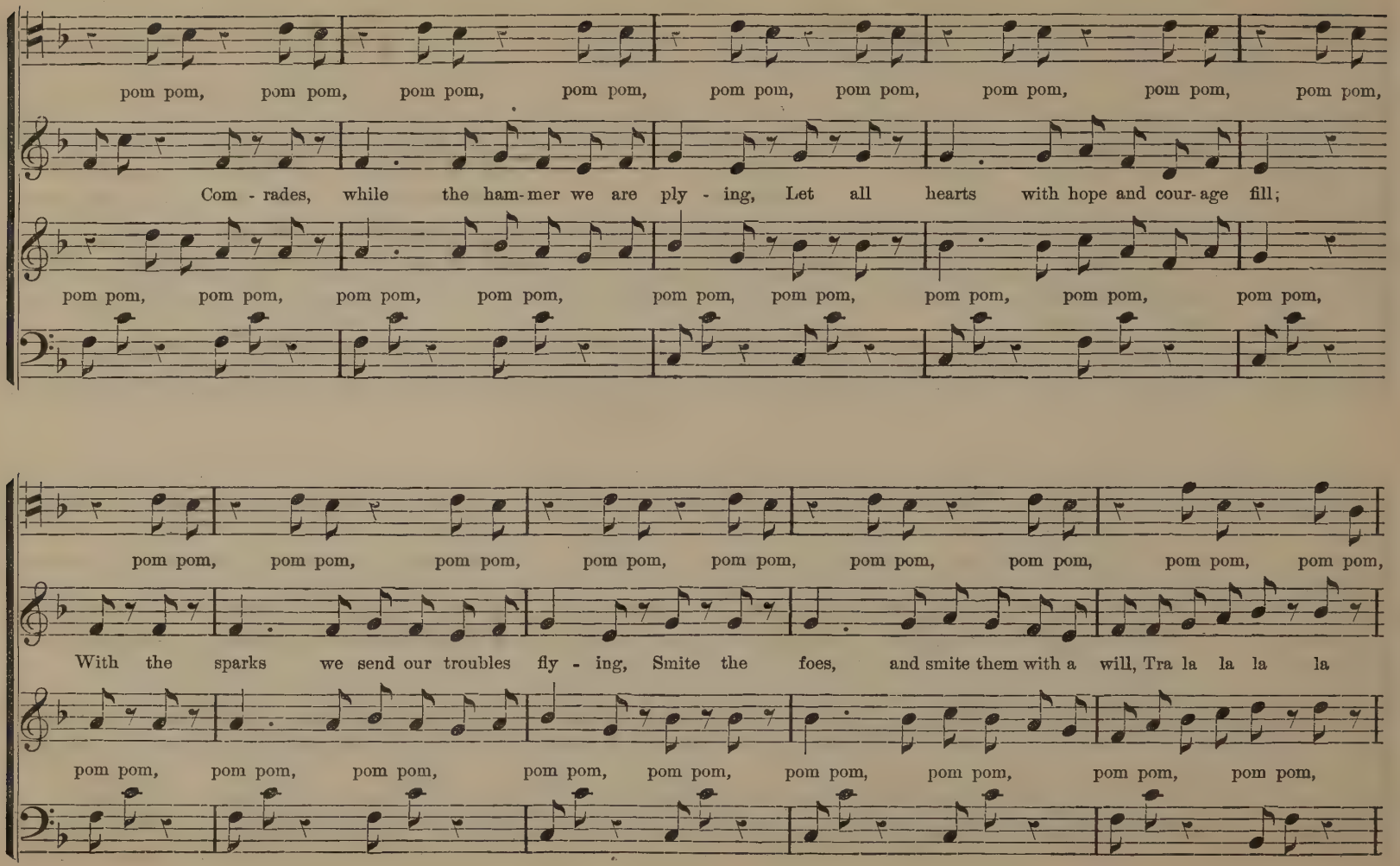

f
ware, be - ware! Now, pray, let all be har - mo - ny; Take care, take care, That all who hear may praise the strain a - gain and yet a -
f
ha! a - ha! Sweet har - mo - ny, ha, ha, ha, ha, Sweet har - mo - ny; A no - ble strain, we'll have it yet a - gain and yet a -
p
Repeat pp.
gain. Tra la la, tra la la, tra la la la la la la, tra la la, tra la la, tra la la la la.
p
gain. Tra la la, tra la la, tra la la la la la la, tra la la, tra la la, tra la la la la.

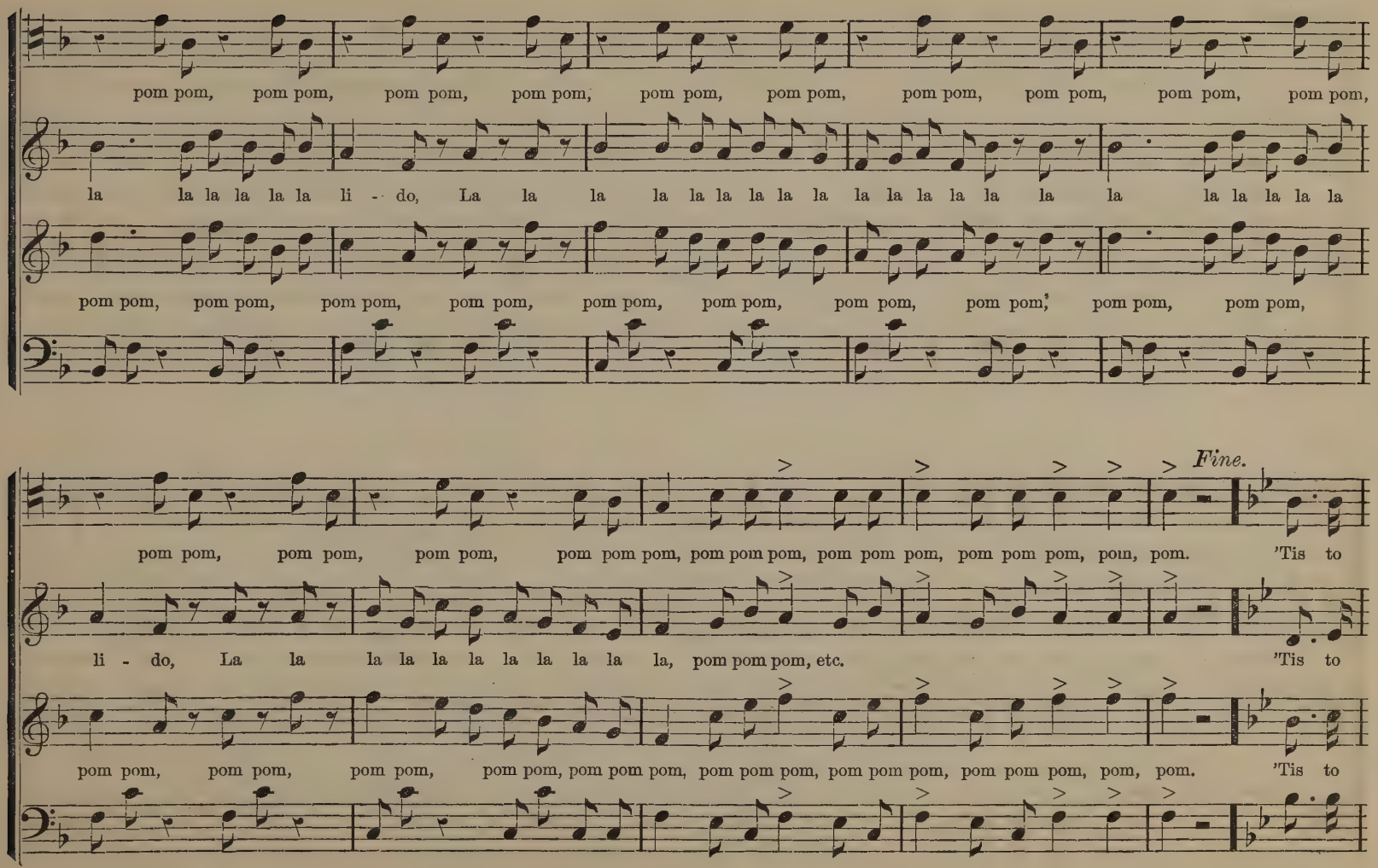
THE MERRY BLACKSMITHS.

Arr. from A. ADAM, by S. W. M.

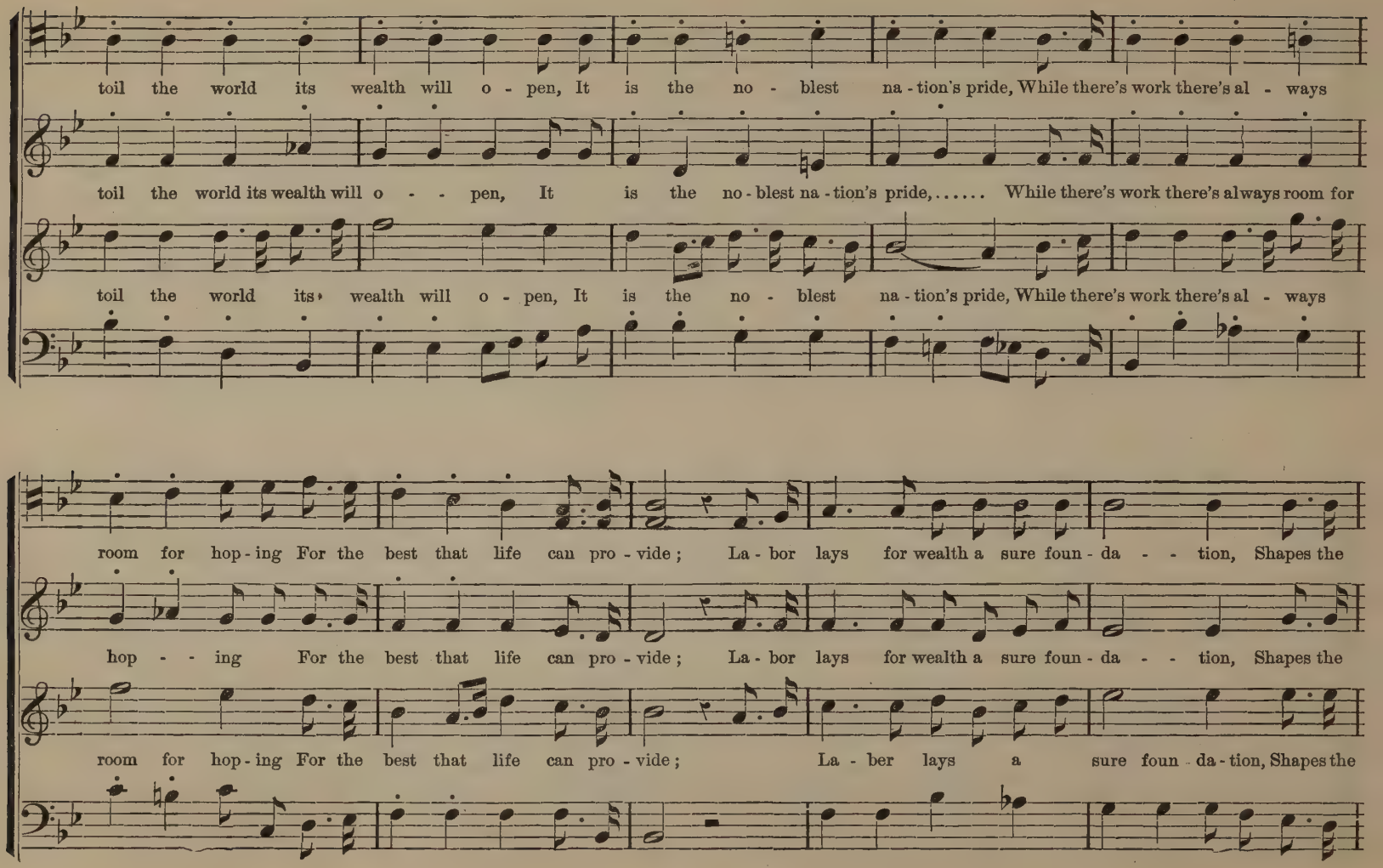


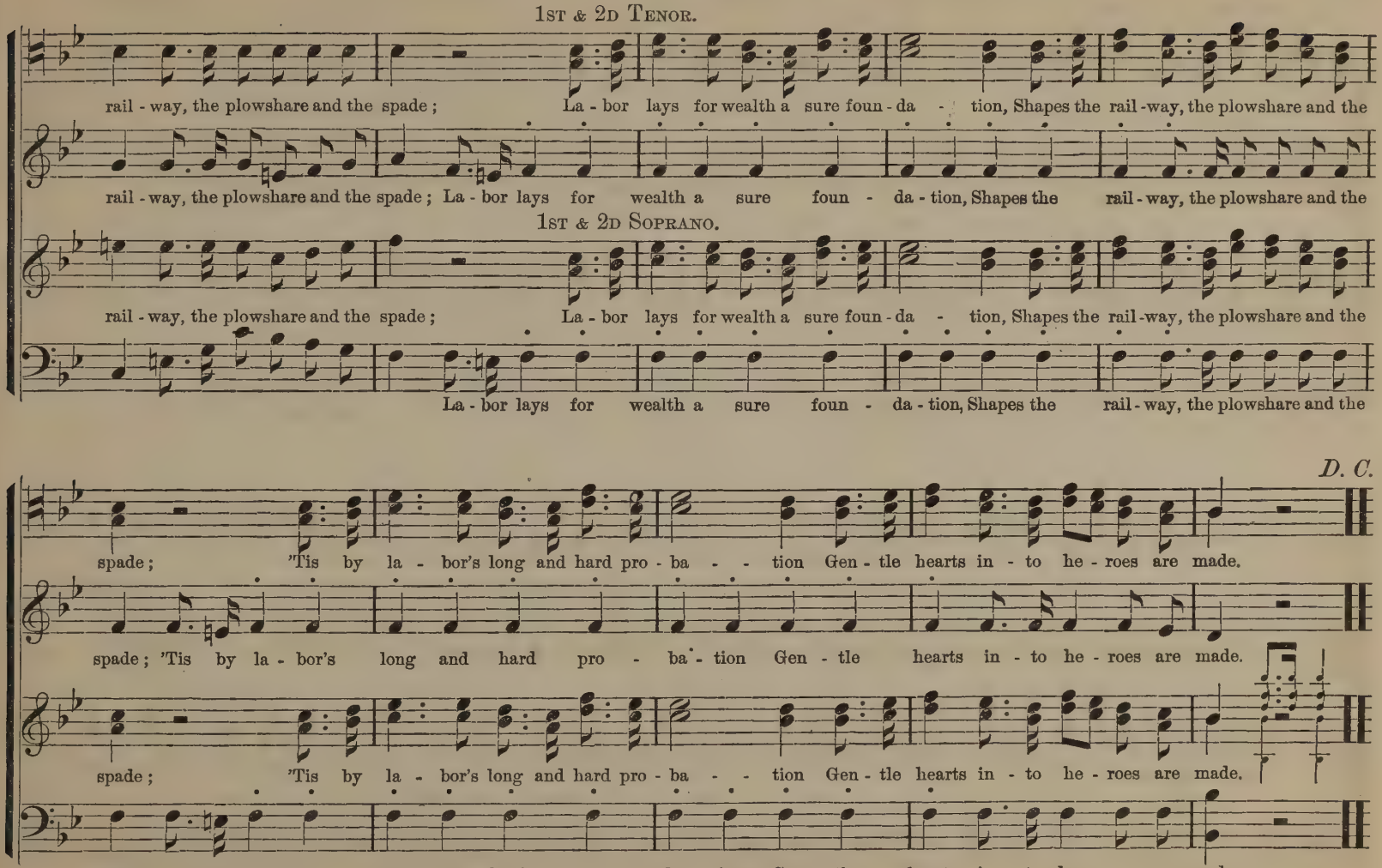

an - vil be ring - ing, be ring - ing To the mer - ry din, to the mer - ry din, to the mer - ry din, the heav - y ham - mer's
To the mer - ry din, to the mer - ry din, the heav - - y ham - mer's
an - vil be ring - ing, be ring - ing To the mer - ry din, to the mer - ry din, to the mer - ry din, the heav - y ham - mer's
din. Pom pom, pom pom, pom pom, pom pom, pom pom, pom pom, pom pom, pom pom, pom pom,
din. Pom pom, etc.
din. Pom pom, pom pom, pom pom, pom pom, pom pom, pom pom, pom pom, pom pom, pom pom,


pom pom, pom pom, pom pom, pom pom, pom pom, pom pom, pom pom, pom pom, pom pom,
Com - rades, while the ham-mer we are ply - ing, Let all hearts with hope and cour-age fill;
pom pom, pom pom, pom pom, pom pom, pom pom, pom pom, pom pom, pom pom, pom pom,
pom pom, pom pom, pom pom, pom pom, pom pom, pom pom, pom pom, pom pom, pom pom,
With the sparks we send our troubles fly - ing, Smite the foes, and smite them with a will, Tra la la la la
pom pom, pom pom, pom pom, pom pom, pom pom, pom pom, pom pom, pom pom, pom pom,


pom pom, pom pom, pom pom, pom pom, pom pom, pom pom, pom pom, pom pom, pom pom, pom pom,
la la la la la li - do, La la la la la la la la la la la la la la la la la la la la la
pom pom, pom pom, pom pom, pom pom, pom pom, pom pom, pom pom, pom pom, pom pom, pom pom,
Fine.
pom pom, pom pom, pom pom, pom pom pom, pom pom pom, pom pom pom, pom pom pom, poin, pom. 'Tis to
li - do, La la la la la la la la la la la, pom pom pom, etc. 'Tis to
pom pom, pom pom, pom pom, pom pom, pom pom pom, pom pom pom, pom pom pom, pom pom pom, pom, pom. 'Tis to

THE MERRY BLACKSMITHS. Continued.

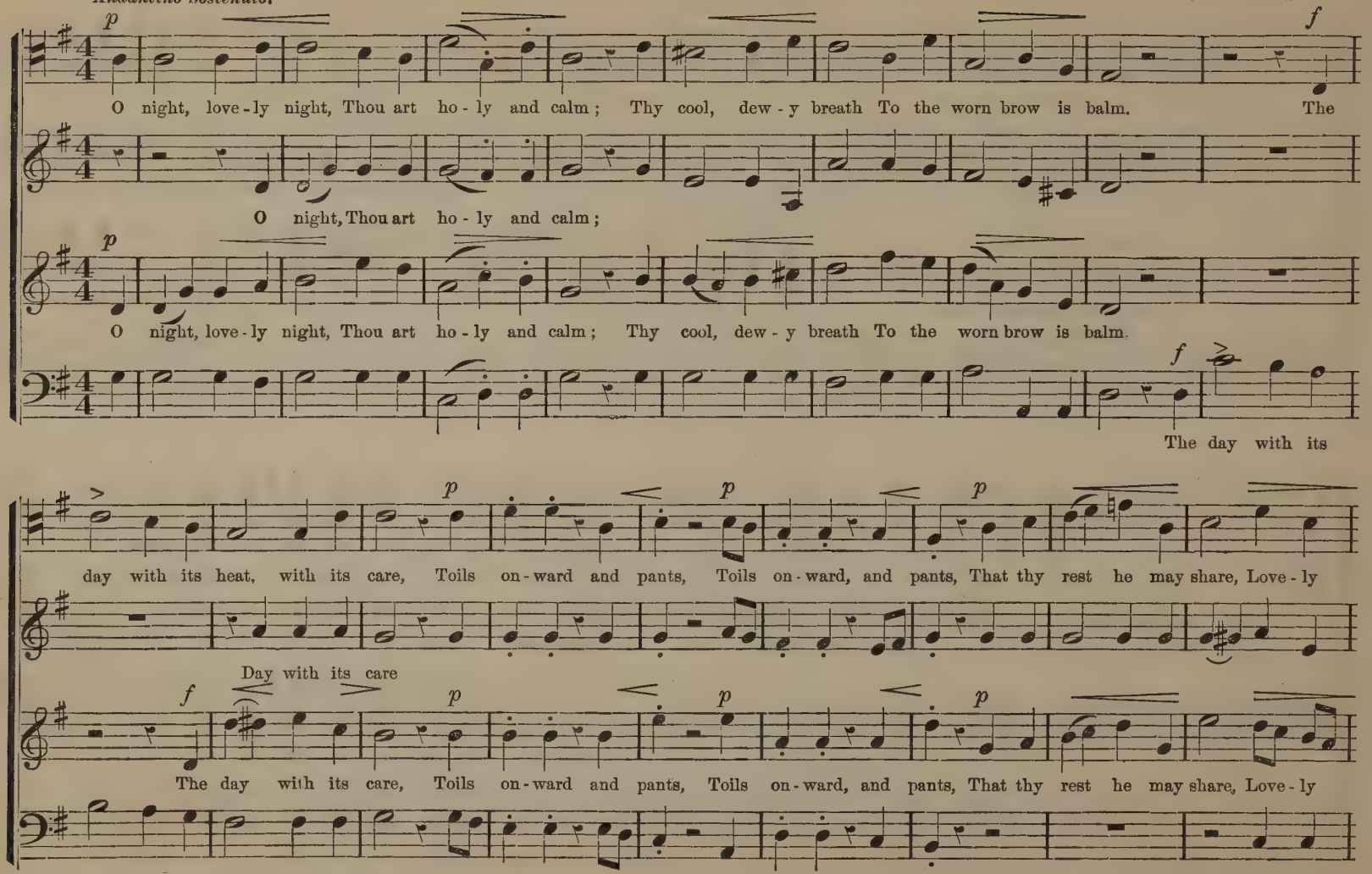


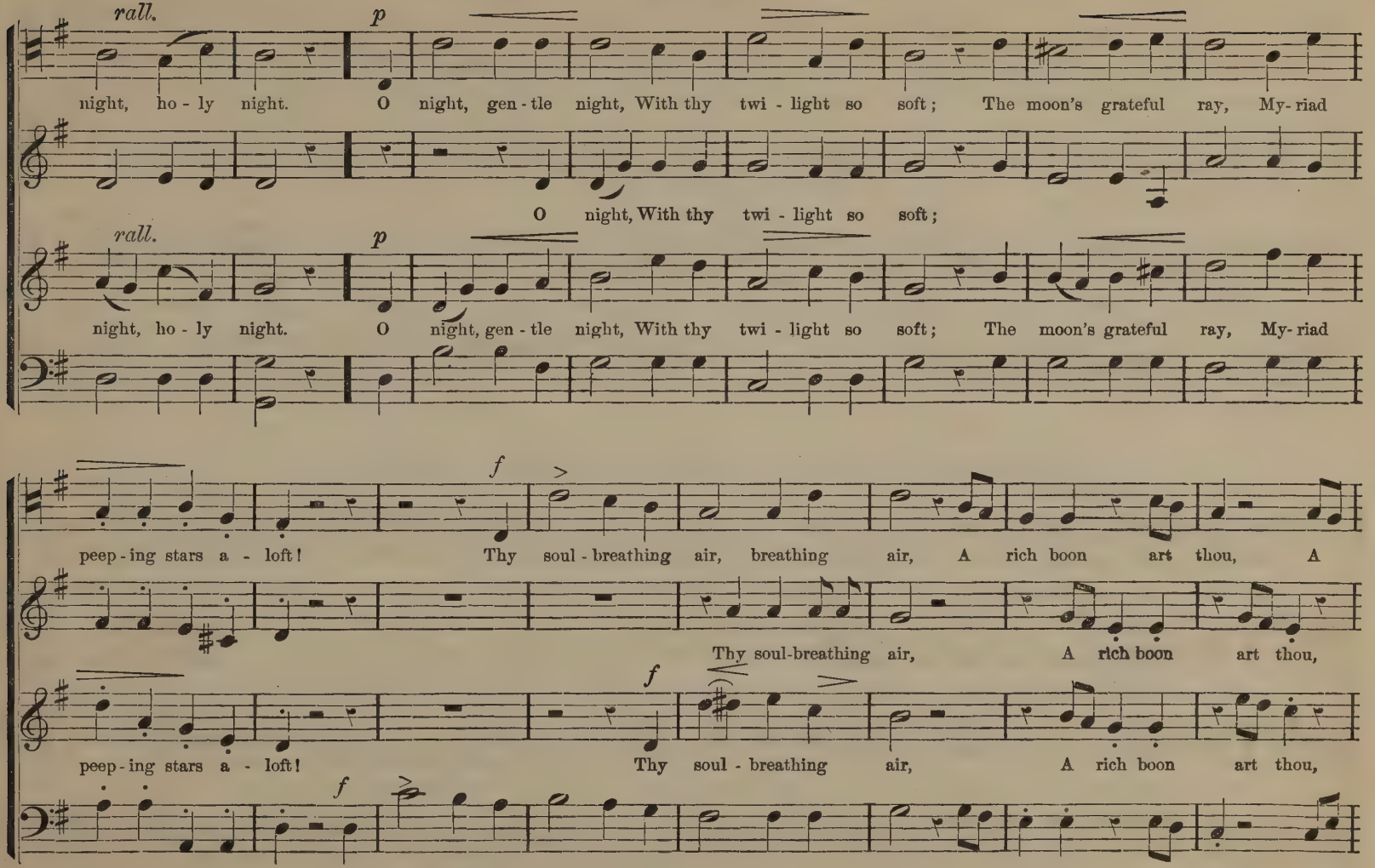

1st & 2d Tenor.
rail - way, the plowshare and the spade ; La - bor lays for wealth a sure foun - da - tion, Shapes the rail - way, the plowshare and the
rail - way, the plowshare and the spade ; La - bor lays for wealth a sure foun - da - tion, Shapes the rail - way, the plowshare and the
1st & 2d Soprano.
rail - way, the plowshare and the spade ; La - bor lays for wealth a sure foun - da - tion, Shapes the rail - way, the plowshare and the
La - bor lays for wealth a sure foun - da - tion, Shapes the rail - way, the plowshare and the
D. C.
spade ; 'Tis by la - bor's long and hard pro - ba - - tion Gen - tle hearts in - to he - roes are made.
spade ; 'Tis by la - bor's long and hard pro - ba - tion Gen - tle hearts in - to he - roes are made.
spade ; 'Tis by la - bor's long and hard pro - ba - - tion Gen - tle hearts in - to he - roes are made.
spade ; 'Tis by la - bor's long and hard pro - ba - tion Gen - tle hearts in - to he - roes are made.

O LOVELY NIGHT.

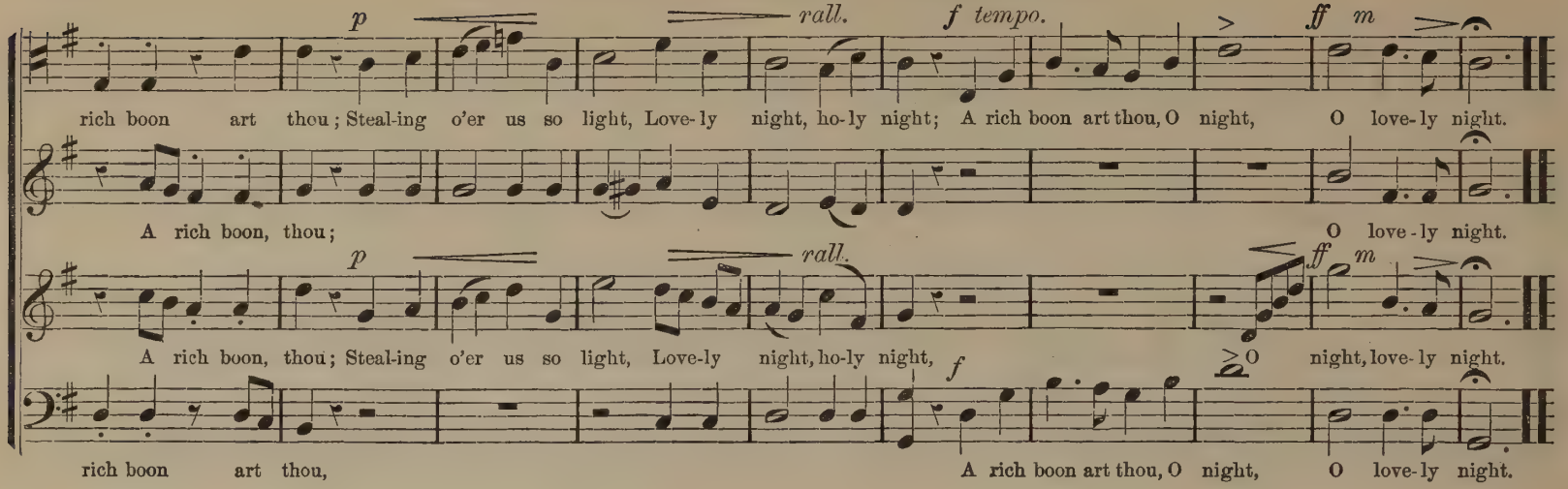
Andantino Sostenuto.

F. BERGER.



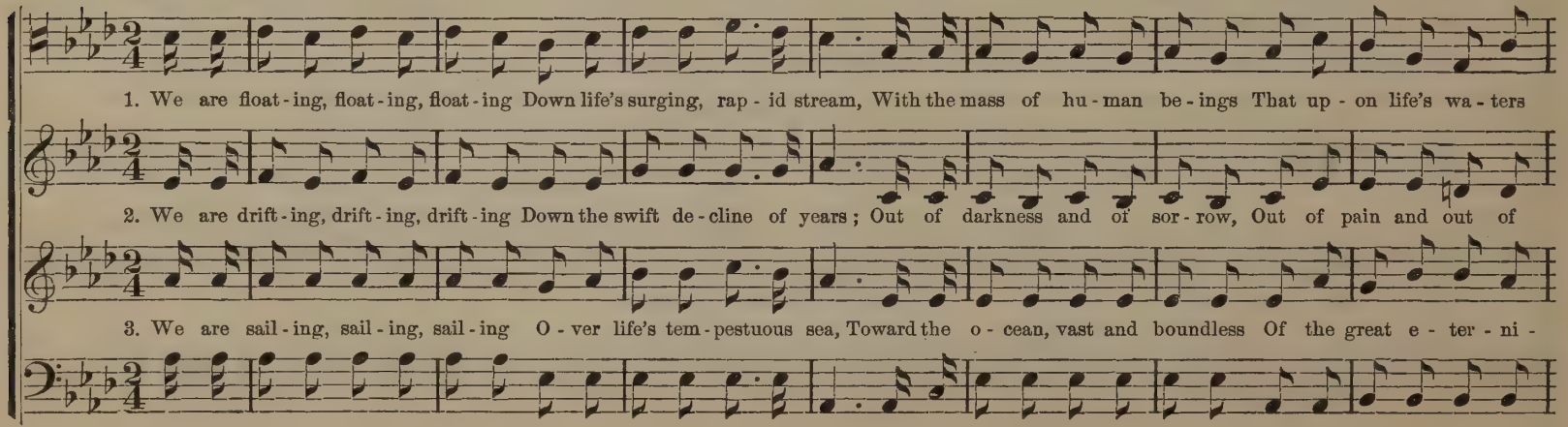

rall.
p
night, ho - ly night. O night, gen - tle night, With thy twi - light so soft; The moon's grateful ray, My - riad
O night, With thy twi - light so soft;
rall.
p
night, ho - ly night. O night, gen - tle night, With thy twi - light so soft; The moon's grateful ray, My - riad
f
peep - ing stars a - loft! Thy soul - breathing air, breathing air, A rich boon art thou, A
Thy soul-breathing air, A rich boon art thou,
f
peep - ing stars a - loft! Thy soul - breathing air, A rich boon art thou,
f
Thy soul - breathing air Stealing o'er us so light, A rich boon art thou, A

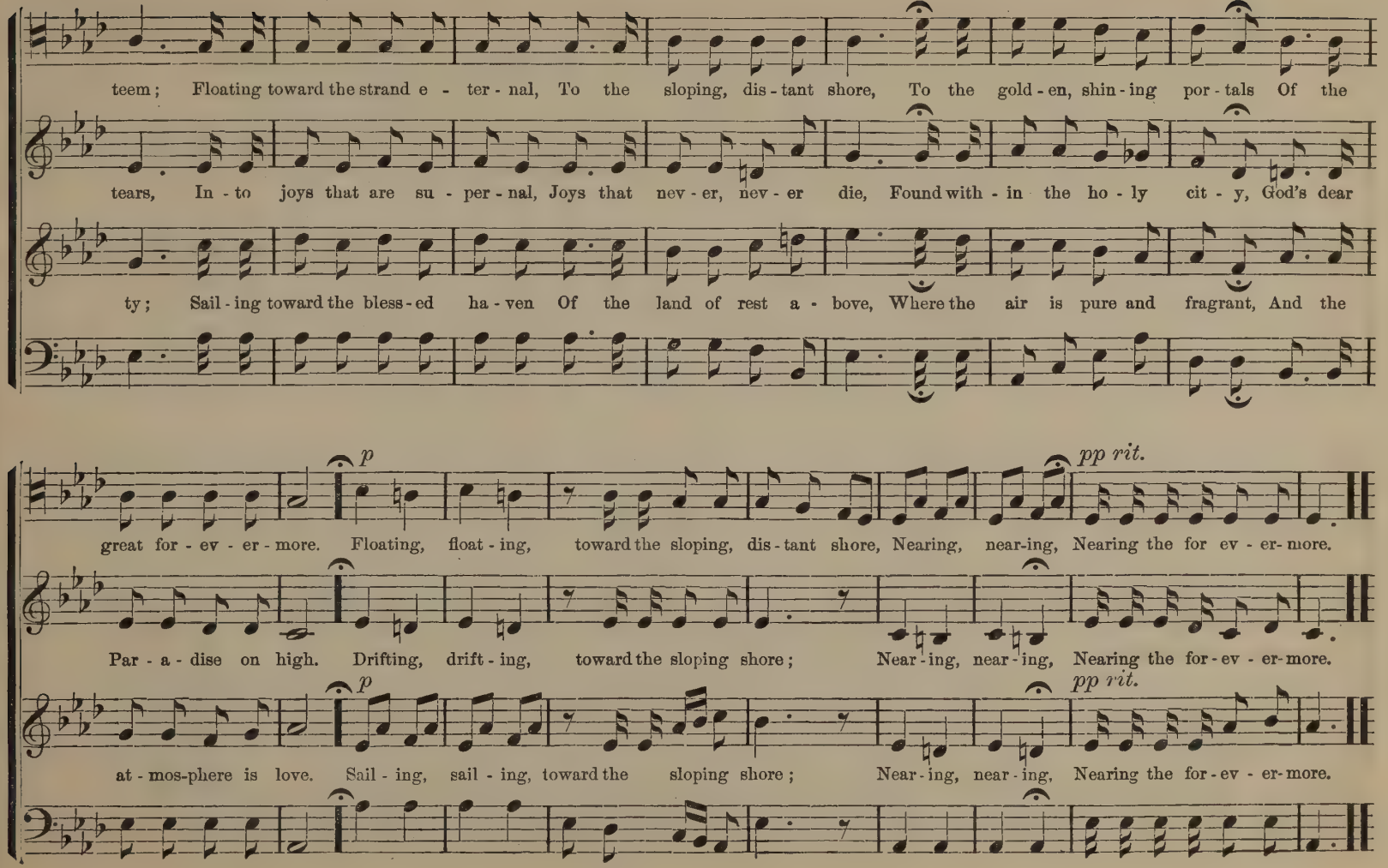
O LOVELY NIGHT. Concluded.



NEARING THE FOREVERMORE. Quartette.

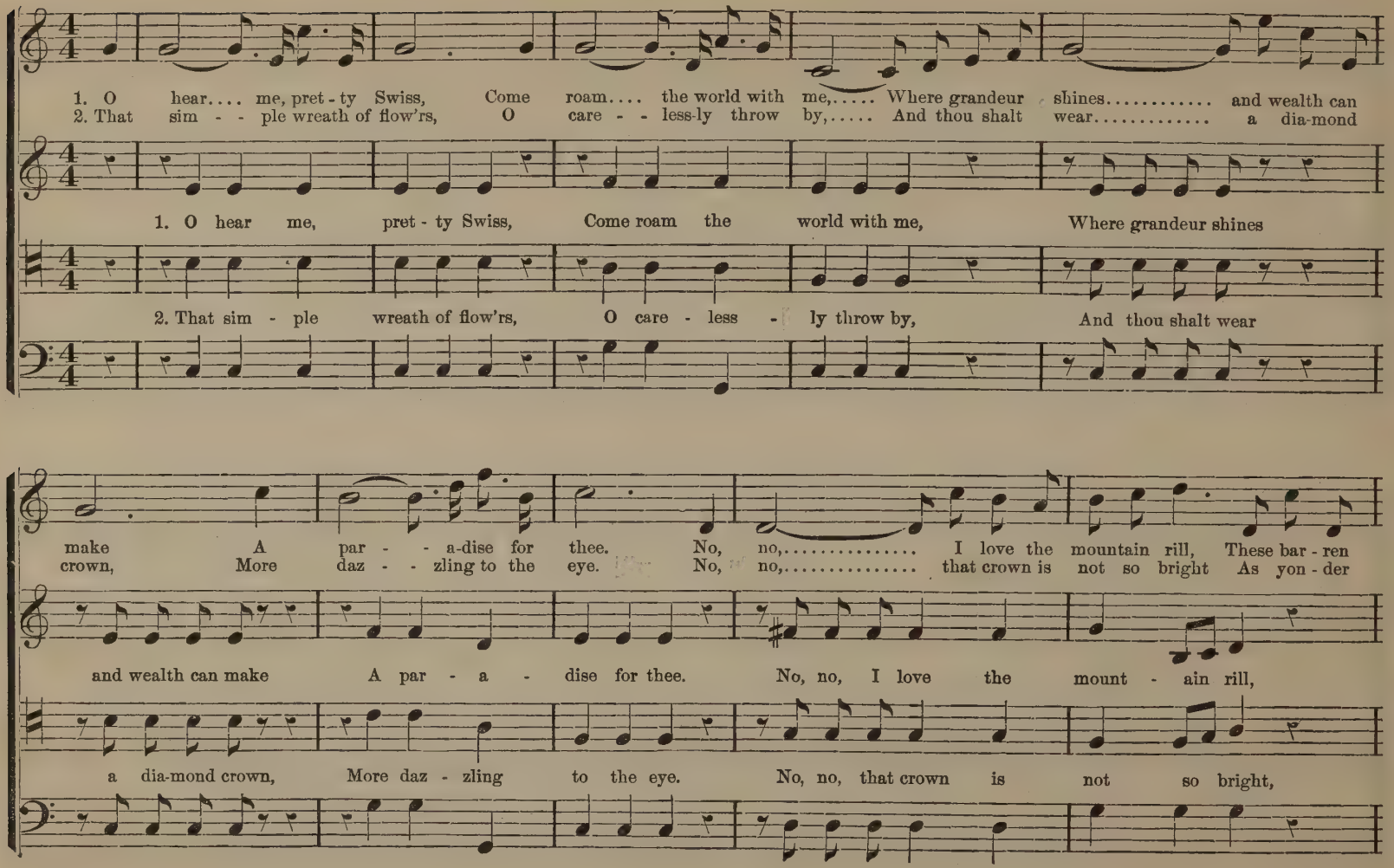
Words by E. A. HOFFMAN. Music by S. WESLEY MARTIN.

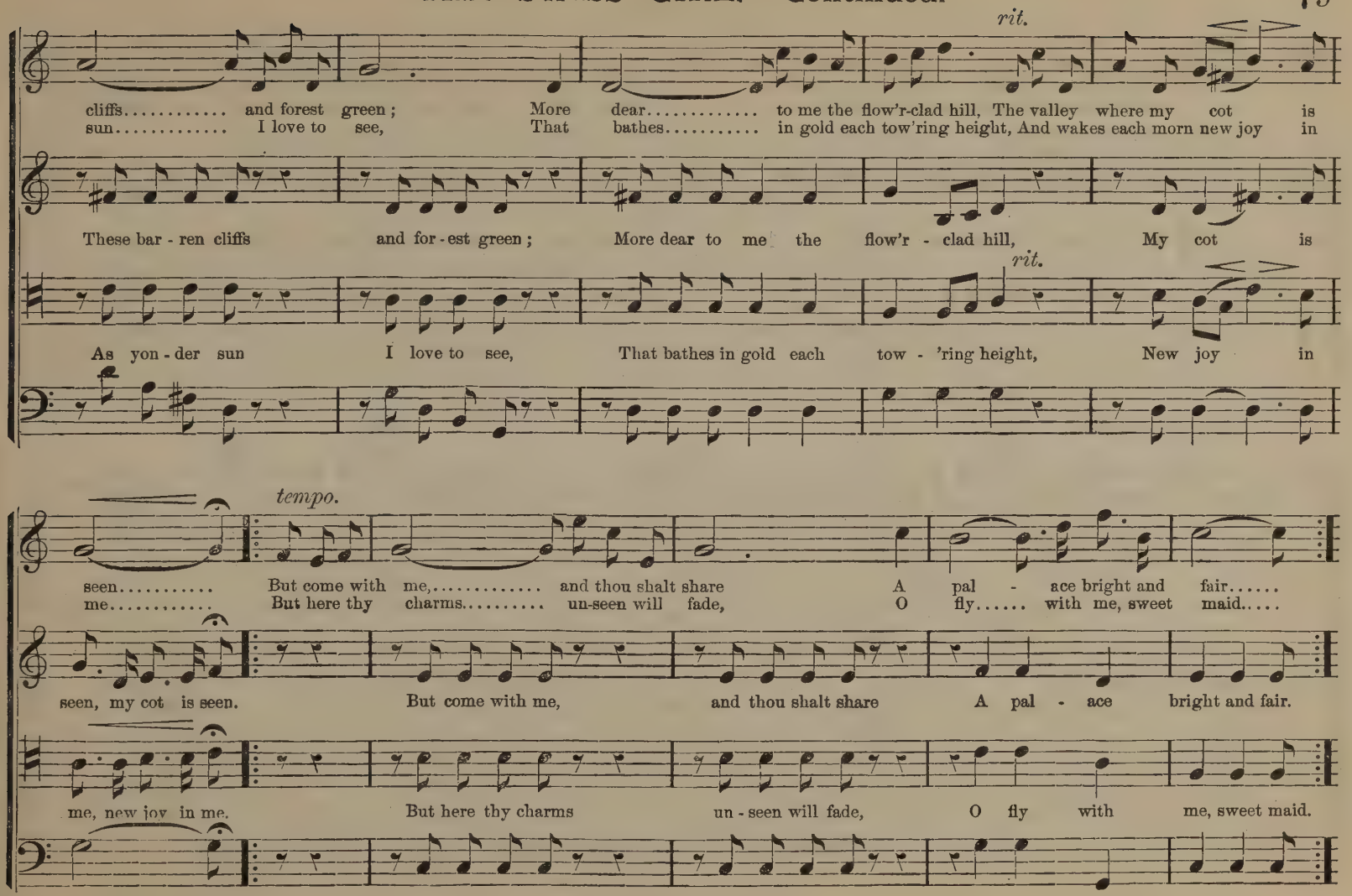


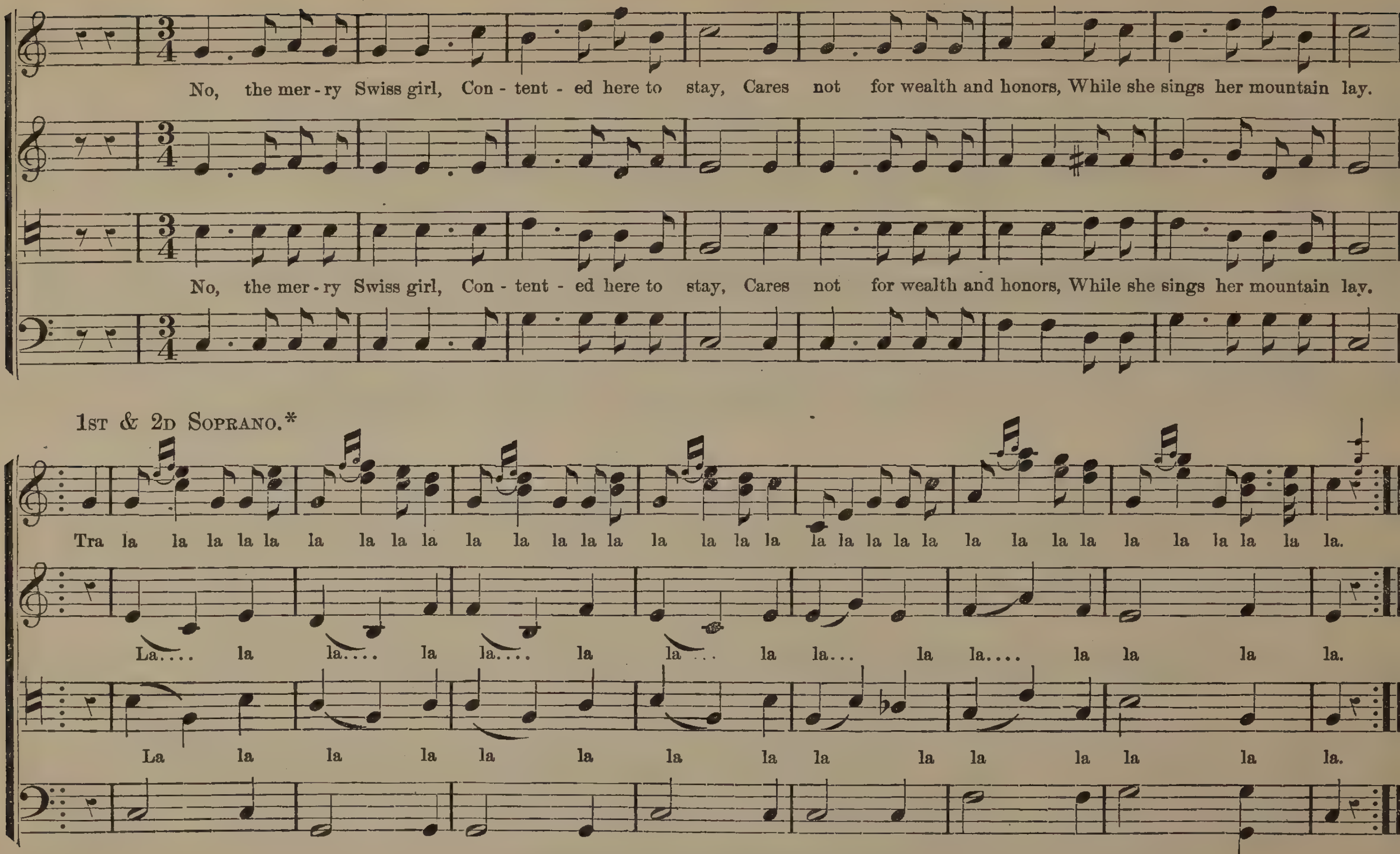

teem; Floating toward the strand e - ter - nal, To the sloping, dis - tant shore, To the gold - en, shin - ing por - tals Of the
tears, In - to joys that are su - per - nal, Joys that nev - er, nev - er die, Found with - in the ho - ly cit - y, God's dear
ty; Sail - ing toward the bless - ed ha - ven Of the land of rest a - bove, Where the air is pure and fragrant, And the
p
pp rit.
great for - ev - er - more. Floating, float - ing, toward the sloping, dis - tant shore, Nearing, near - ing, Nearing the for ev - er - more.
Par - a - dise on high. Drifting, drift - ing, toward the sloping shore; Near - ing, near - ing, Nearing the for - ev - er - more.
p
pp rit.
at - mos - phere is love. Sail - ing, sail - ing, toward the sloping shore; Near - ing, near - ing, Nearing the for - ev - er - more.

THE SWISS GIRL.

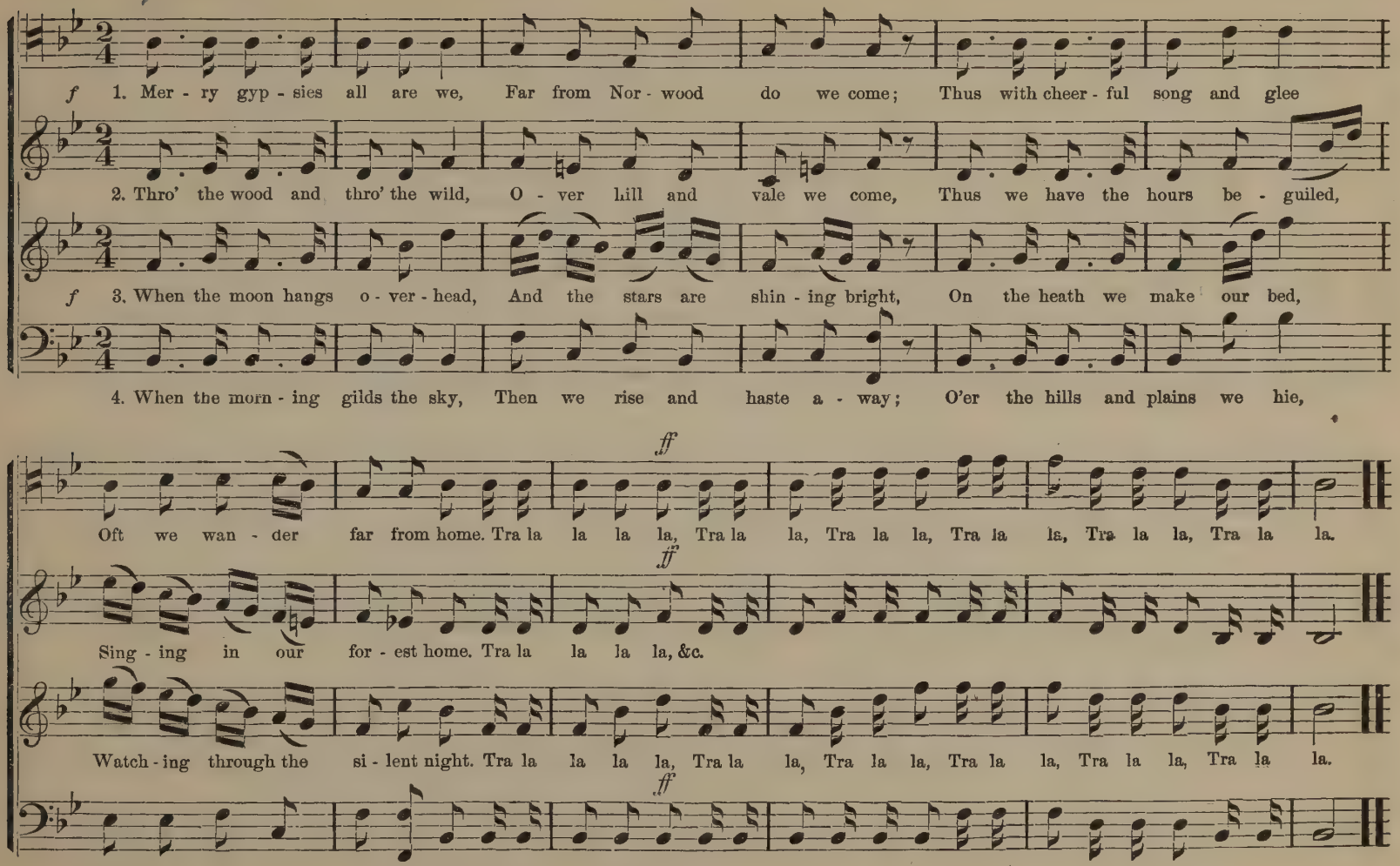
Arr. from G. LINLEY by S. W. M.




rit.
cliffs..... and forest green; More dear..... to me the flow'r-clad hill, The valley where my cot is
sun..... I love to see, That bathes..... in gold each tow'ring height, And wakes each morn new joy in
These bar - ren cliffs and for - est green; More dear to me the flow'r - clad hill, My cot is
rit.
As yon - der sun I love to see, That bathes in gold each tow - 'ring height, New joy in
tempo.
seen..... But come with me,..... and thou shalt share A pal - ace bright and fair.....
me..... But here thy charms..... un-seen will fade, O fly..... with me, sweet maid.....
seen, my cot is seen. But come with me, and thou shalt share A pal - ace bright and fair.
me, new joy in me. But here thy charms un - seen will fade, O fly with me, sweet maid.

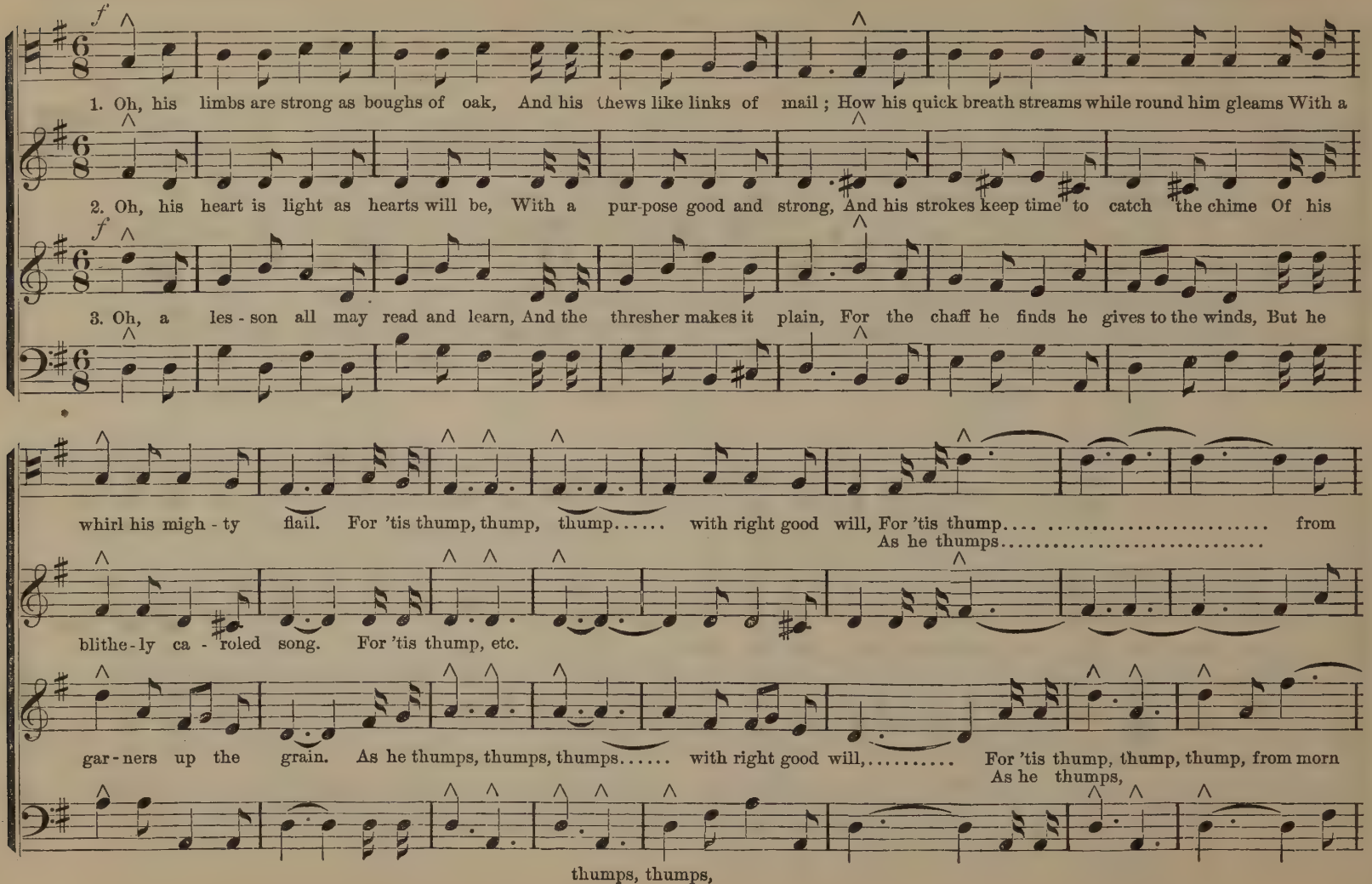


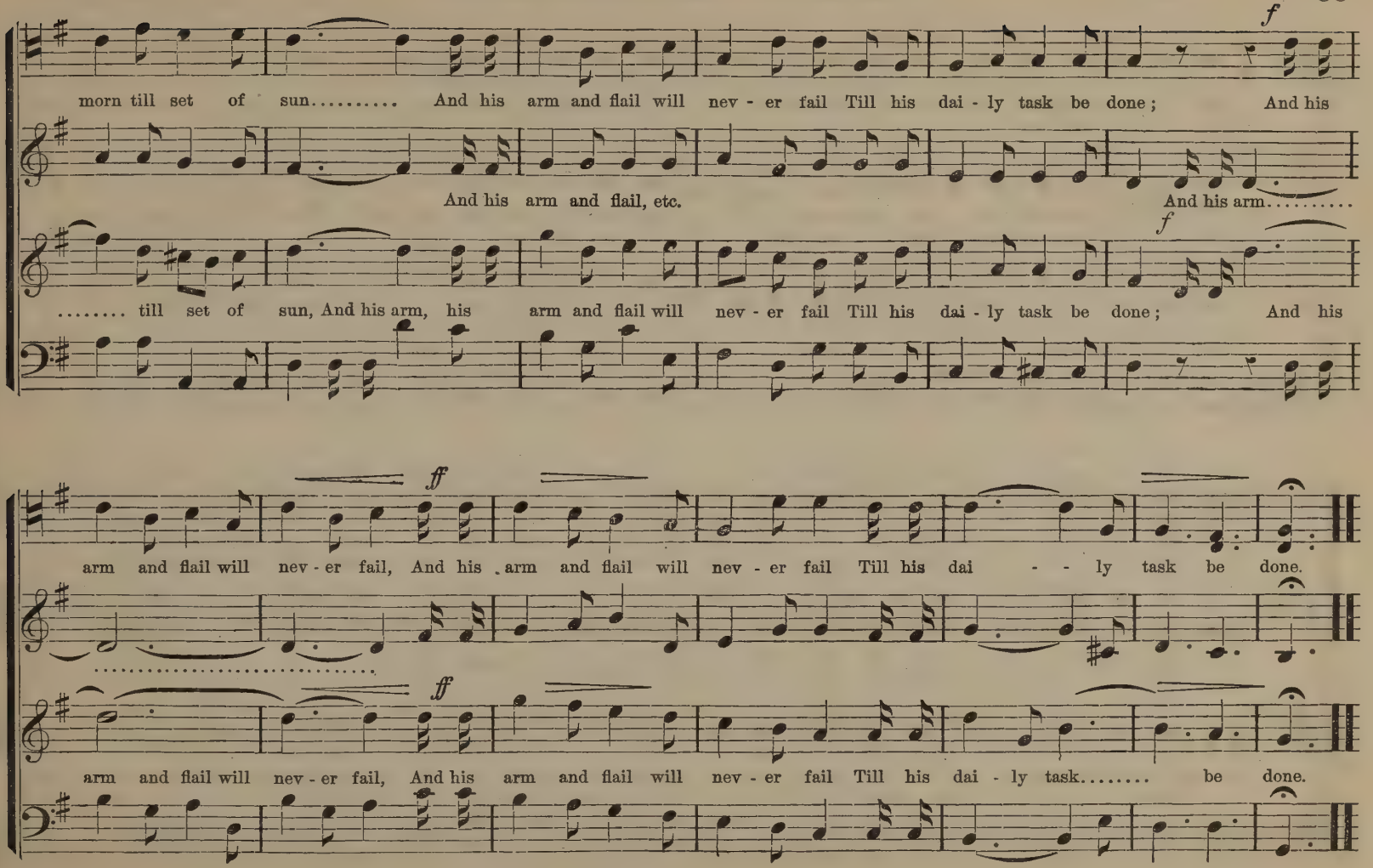
* *May be sung by a few select voices or as a Duet.*


f 1. Mer - ry gyp - sies all are we, Far from Nor - wood do we come; Thus with cheer - ful song and glee
2. Thro' the wood and thro' the wild, O - ver hill and vale we come, Thus we have the hours be - guiled,
f 3. When the moon hangs o - ver - head, And the stars are shin - ing bright, On the heath we make our bed,
4. When the morn - ing gilds the sky, Then we rise and haste a - way; O'er the hills and plains we hie,
ff
Oft we wan - der far from home. Tra la la la la, Tra la la, Tra la la, Tra la la, Tra la la, Tra la la.
ff
Sing - ing in our for - est home. Tra la la la la, &c.
Watch - ing through the si - lent night. Tra la la la la, Tra la la, Tra la la, Tra la la, Tra la la, Tra la la.
ff
Gai - ly sing - ing all the day. Tra la la la, &c.

THE THRESHER.

Words by G. BENNETT. Music by HENRY LAHEE.



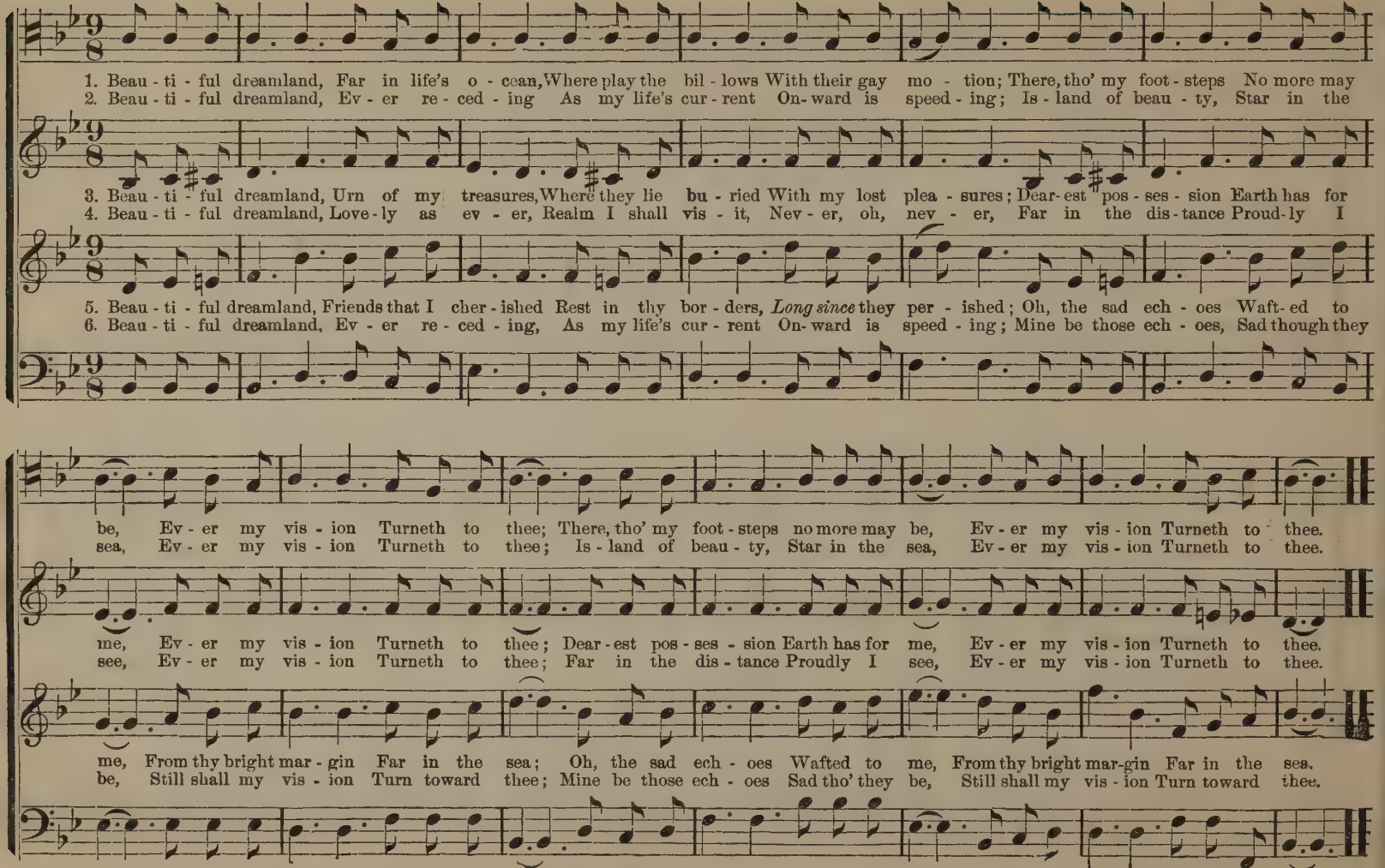

f
morn till set of sun..... And his arm and flail will nev - er fail Till his dai - ly task be done; And his
And his arm and flail, etc.
And his arm.....
f
..... till set of sun, And his arm, his arm and flail will nev - er fail Till his dai - ly task be done; And his
ff
arm and flail will nev - er fail, And his arm and flail will nev - er fail Till his dai - - ly task be done.
ff
arm and flail will nev - er fail, And his arm and flail will nev - er fail Till his dai - ly task..... be done.

E. R. LATTA.

BEAUTIFUL DREAMLAND.

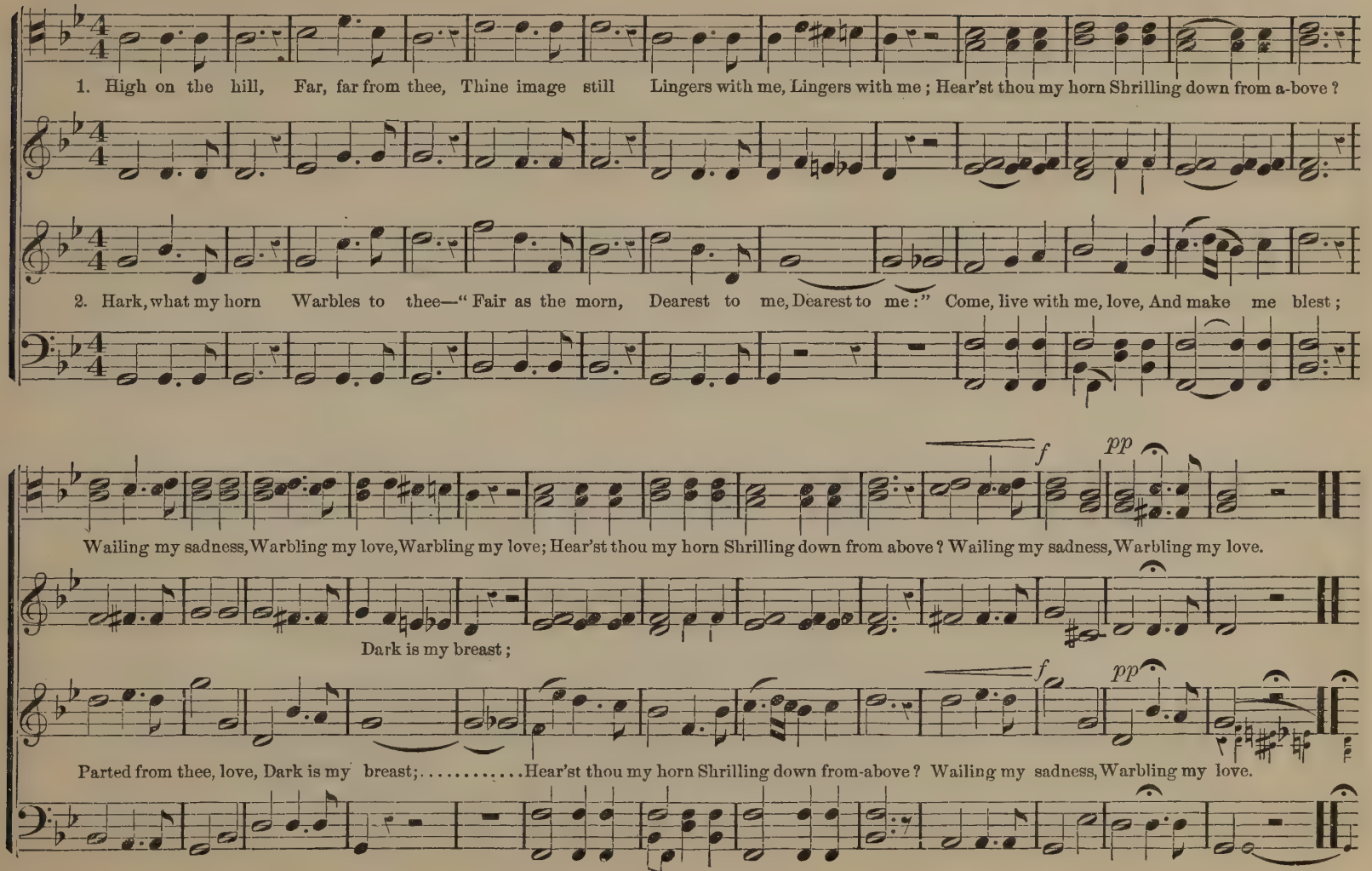
R. B. MAHAFFEY.

Legato.



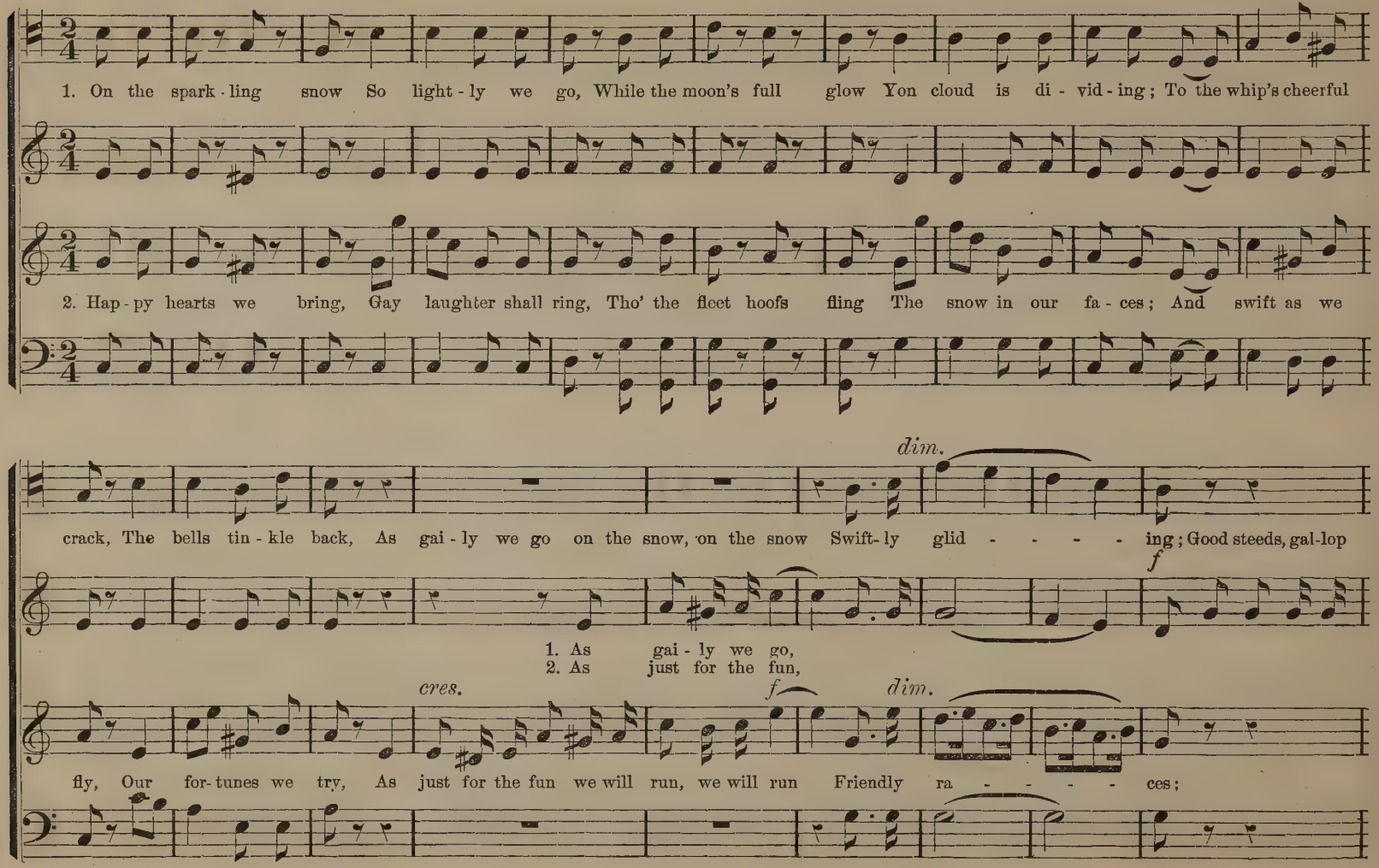
SHEPHERD'S HORN.

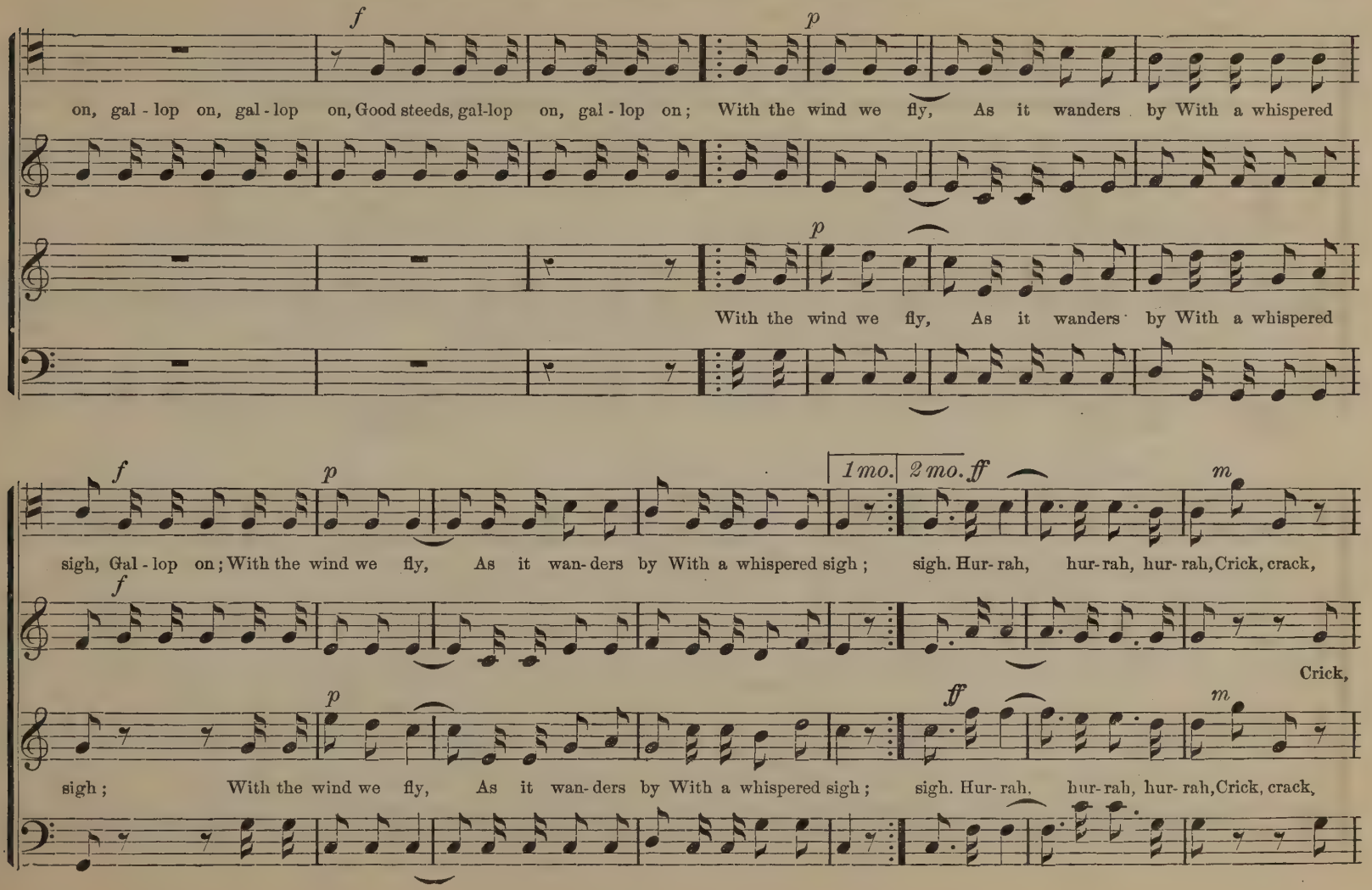
Words by J. S. STALLYBRASS. Music by BERG.



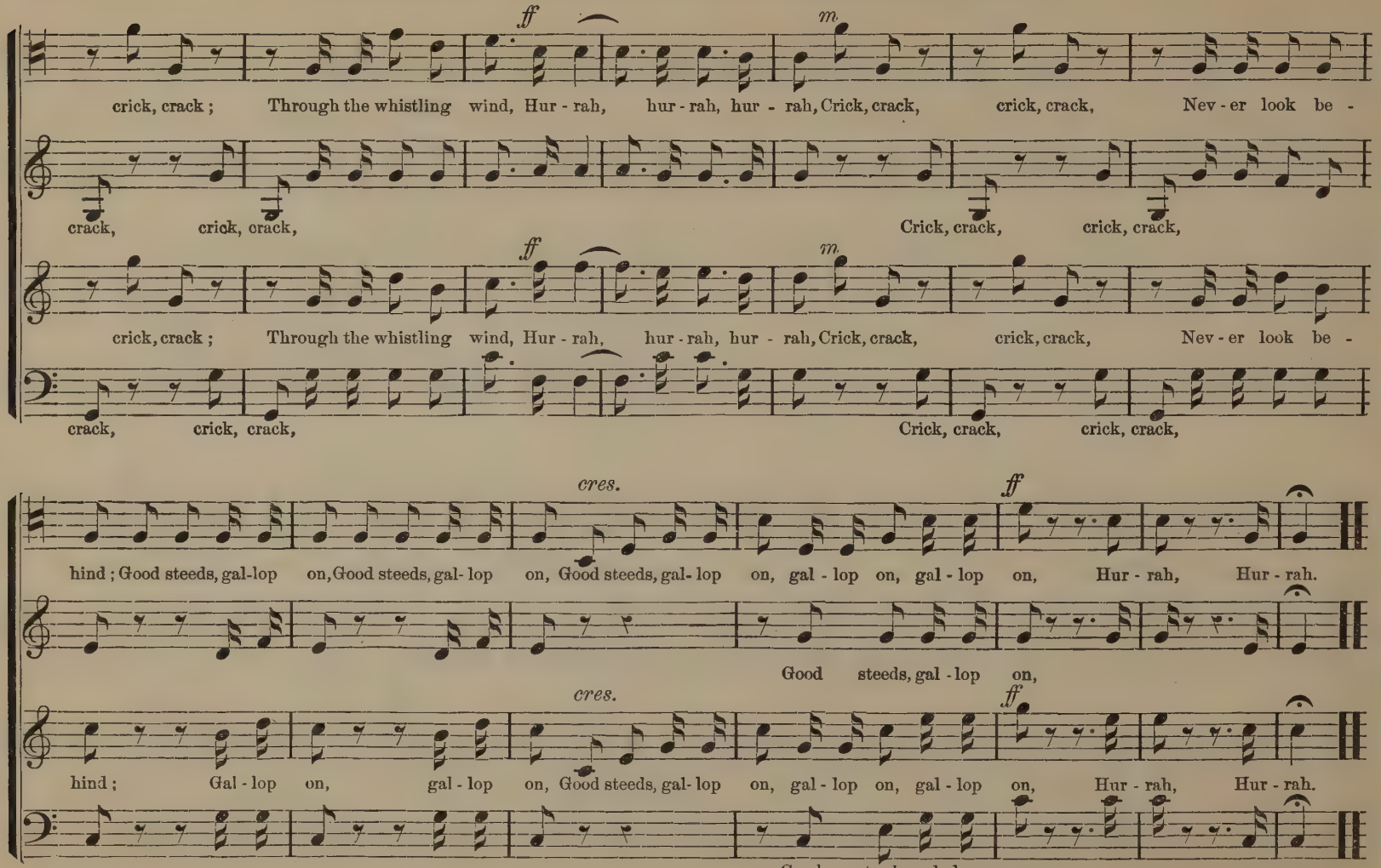
ON THE SPARKLING SNOW.

From AMBROSE THOMAS, by S. WESLEY MARTIN.



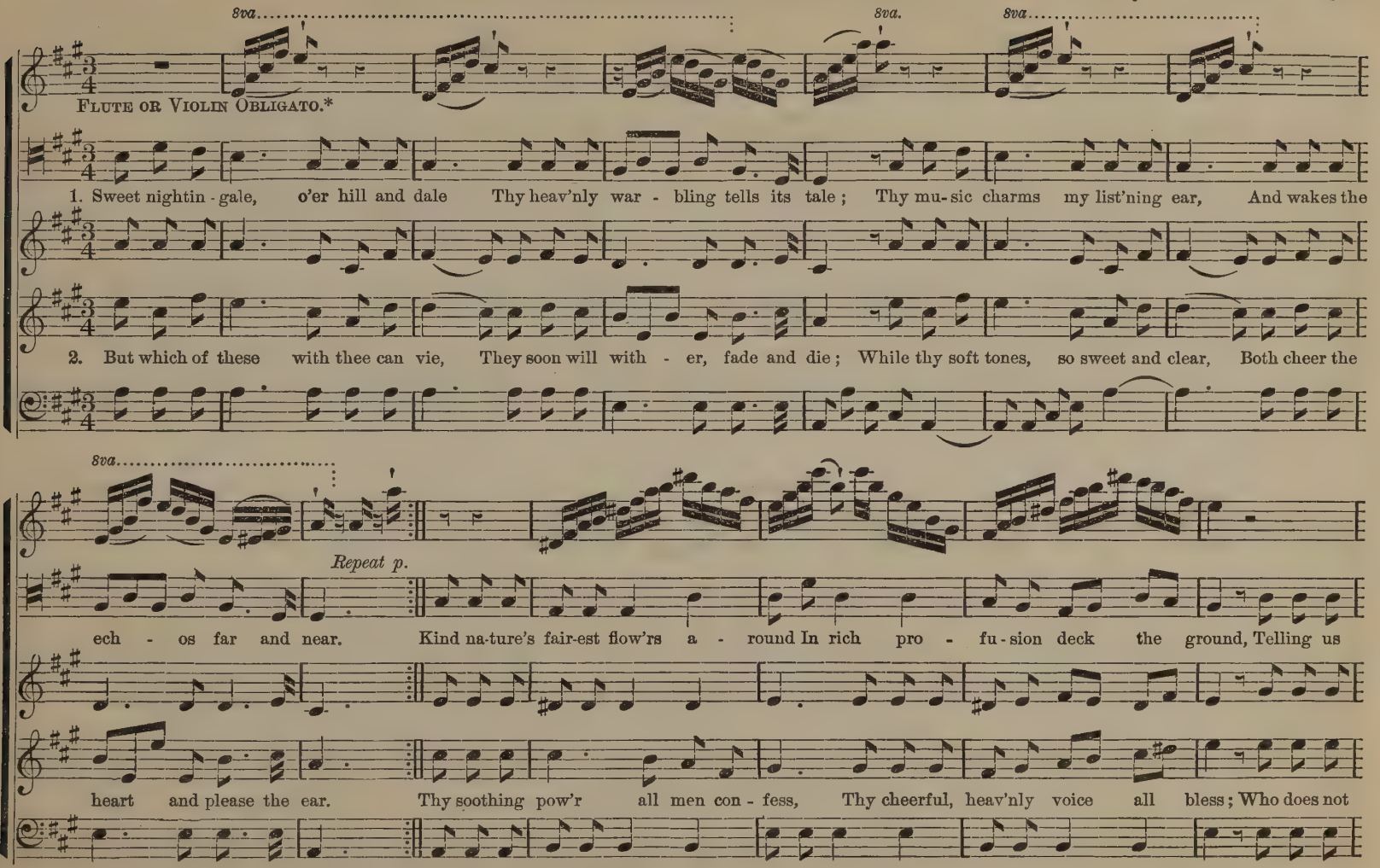

f
p
on, gal - lop on, gal - lop on, Good steeds, gal-lop on, gal - lop on; With the wind we fly, As it wanders by With a whispered
p
With the wind we fly, As it wanders by With a whispered
f
p
1 mo.
2 mo. ff
m
sigh, Gal - lop on; With the wind we fly, As it wan- ders by With a whispered sigh; sigh. Hur- rah, hur- rah, hur- rah, Crick, crack,
f
Crick,
p
ff
m
sigh; With the wind we fly, As it wan- ders by With a whispered sigh; sigh. Hur- rah, hur- rah, hur- rah, Crick, crack,

ON THE SPARKLING SNOW. Concluded.

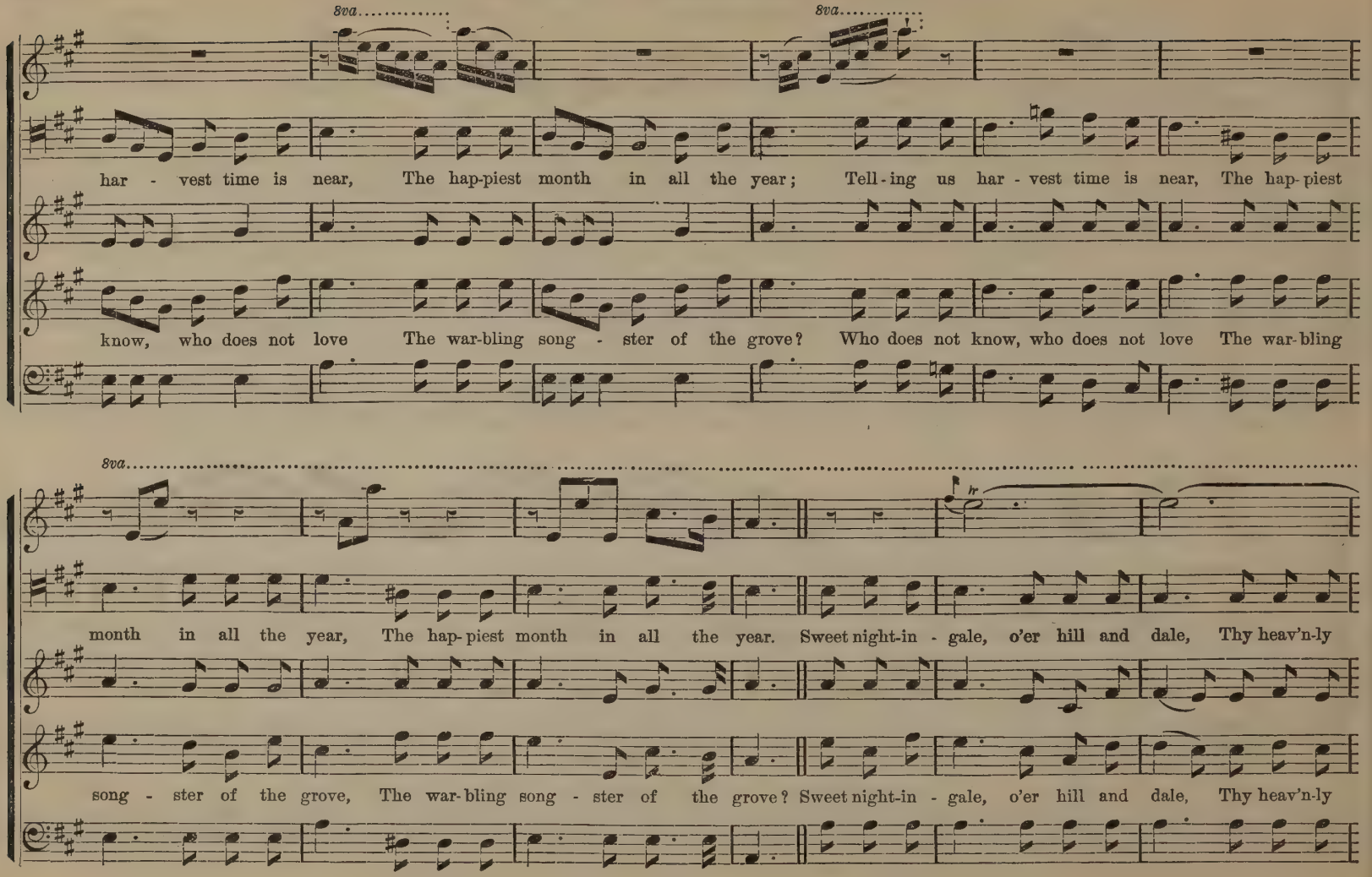


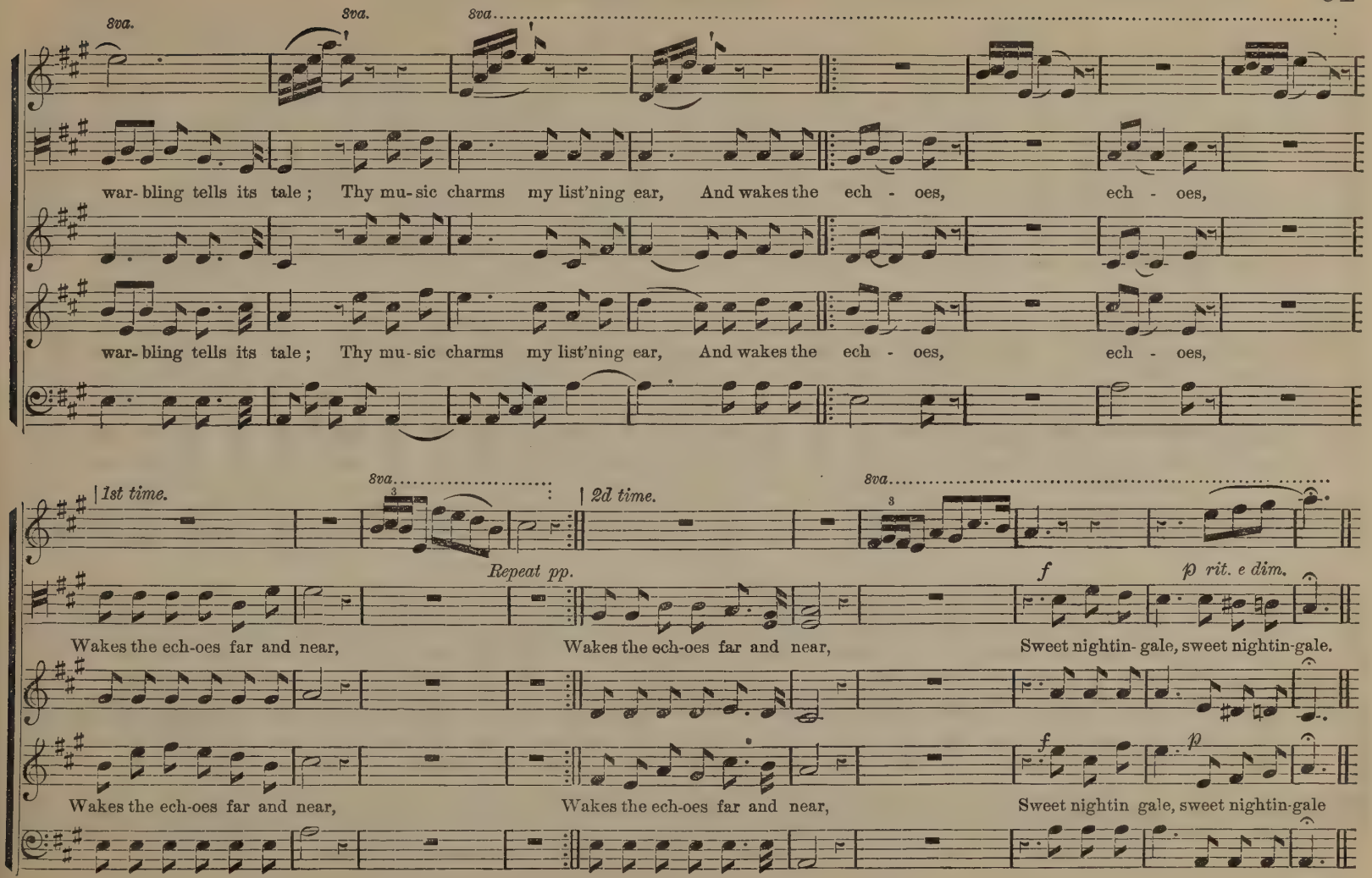
SWEET NIGHTINGALE.

Music by W. H. BIRCH.



* *If not convenient to have the obligato* well *played upon either of these instruments, it may be played upon the piano, or it may be omitted. The piece is complete without it.*

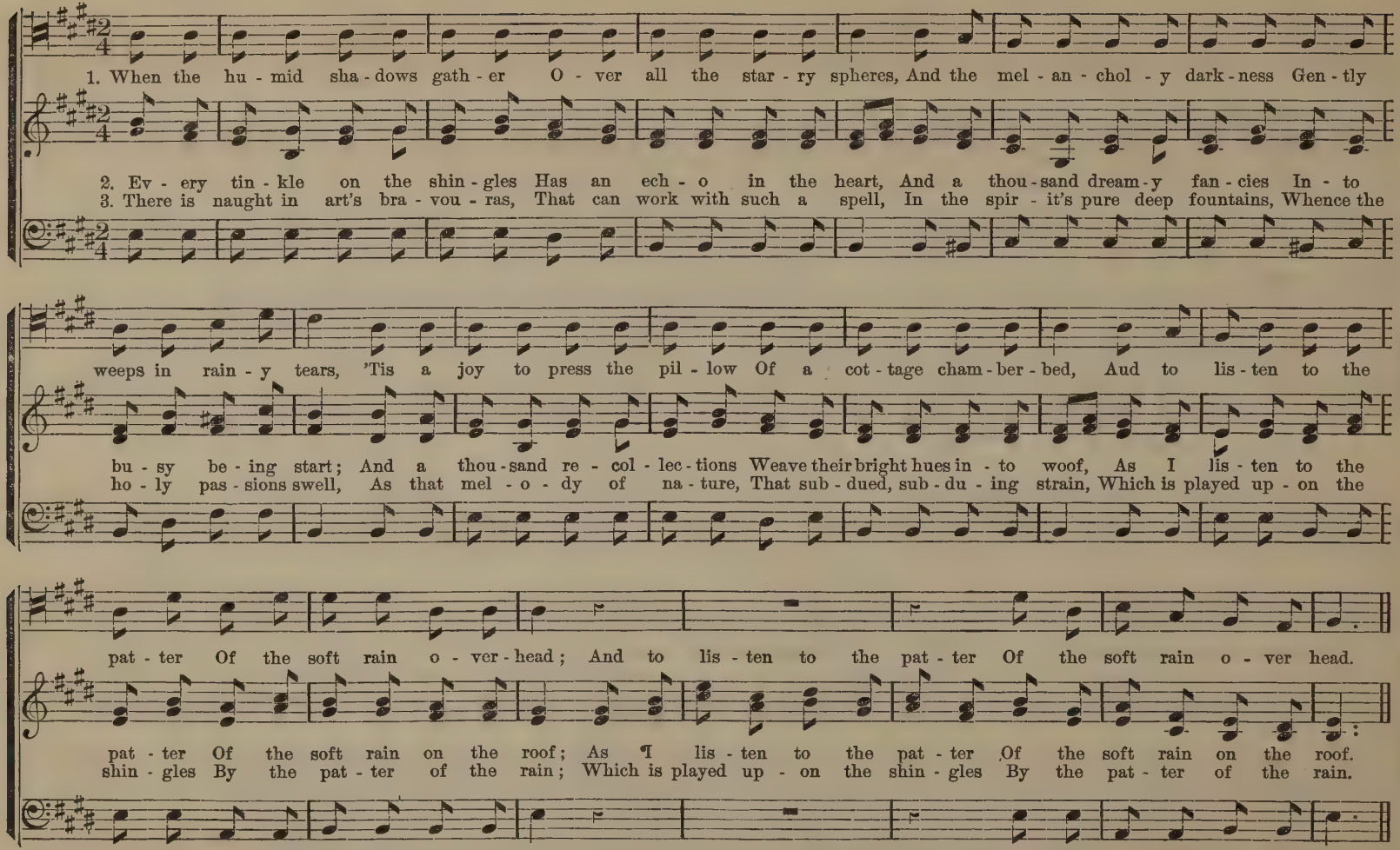

8va
8va
har - vest time is near, The hap-piest month in all the year; Tell-ing us har - vest time is near, The hap-piest
know, who does not love The war-bling song - ster of the grove? Who does not know, who does not love The war-bling
8va
hr
month in all the year, The hap-piest month in all the year. Sweet night-in - gale, o'er hill and dale, Thy heav'n-ly
song - ster of the grove, The war-bling song - ster of the grove? Sweet night-in - gale, o'er hill and dale, Thy heav'n-ly


8va.
8va.
8va.
war- bling tells its tale ; Thy mu- sic charms my list'ning ear, And wakes the ech - oes, ech - oes,
war- bling tells its tale ; Thy mu- sic charms my list'ning ear, And wakes the ech - oes, ech - oes,
1st time.
8va.
2d time.
8va.
Repeat pp.
f
p rit. e dim.
Wakes the ech-oes far and near, Wakes the ech-oes far and near, Sweet nightin- gale, sweet nightin-gale.
f
p
Wakes the ech-oes far and near, Wakes the ech-oes far and near, Sweet nightin gale, sweet nightin-gale

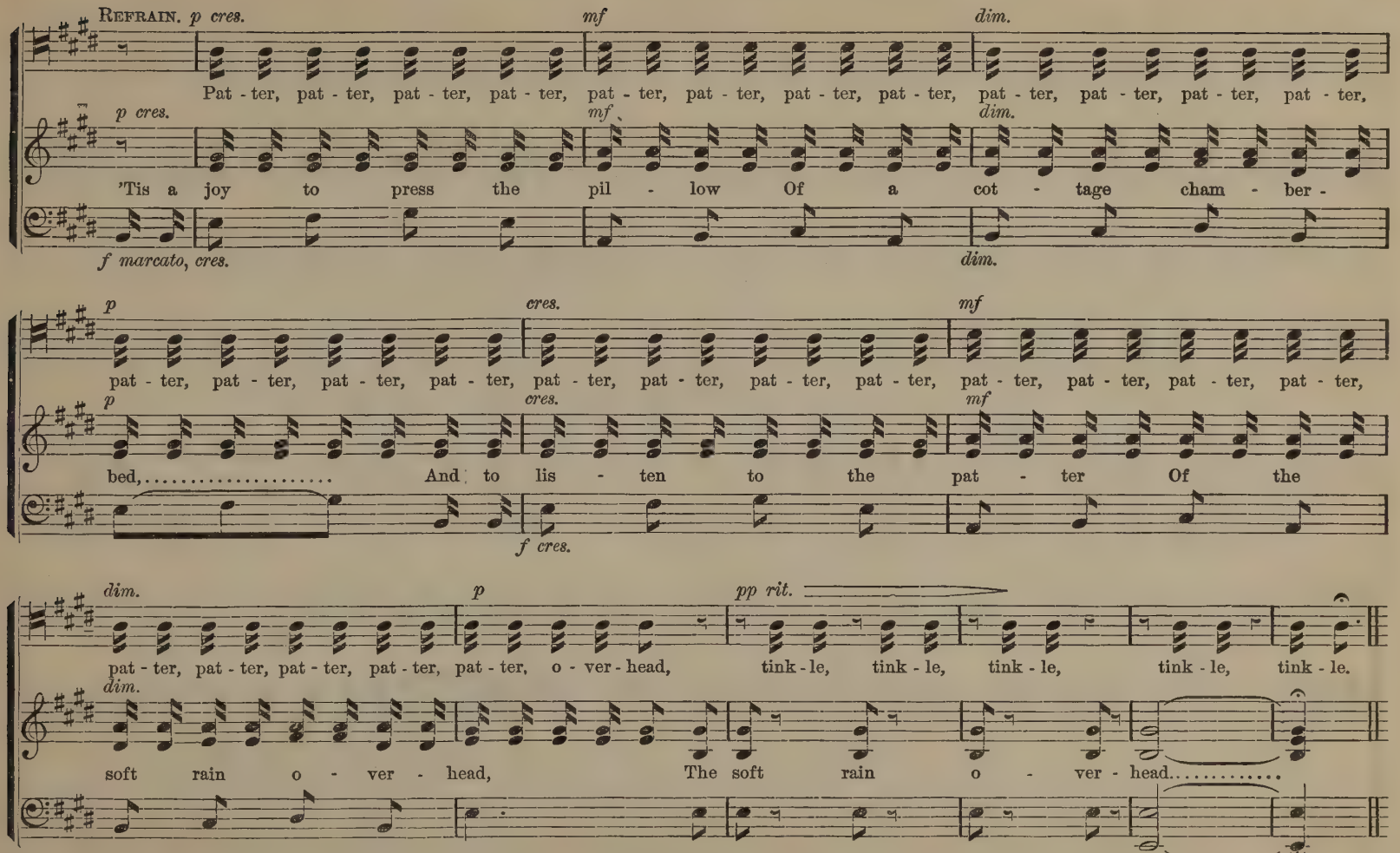
Words by G. CLIFFORD.

RAIN ON THE ROOF.*

S. WESLEY MARTIN.



* *From "The Cluster," by Martin, Stillman and Towne; published by O. Ditson & Co., Boston.*

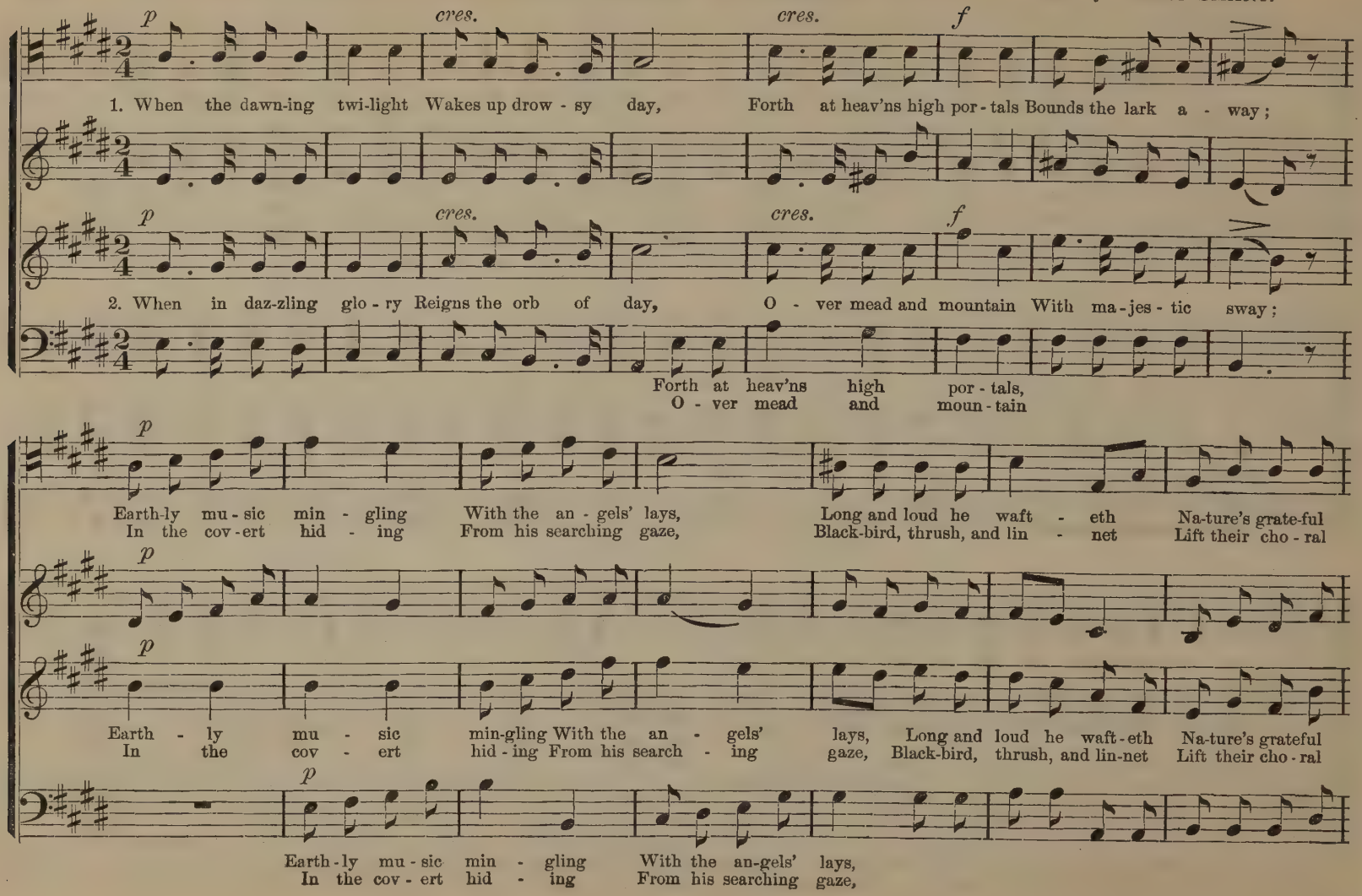


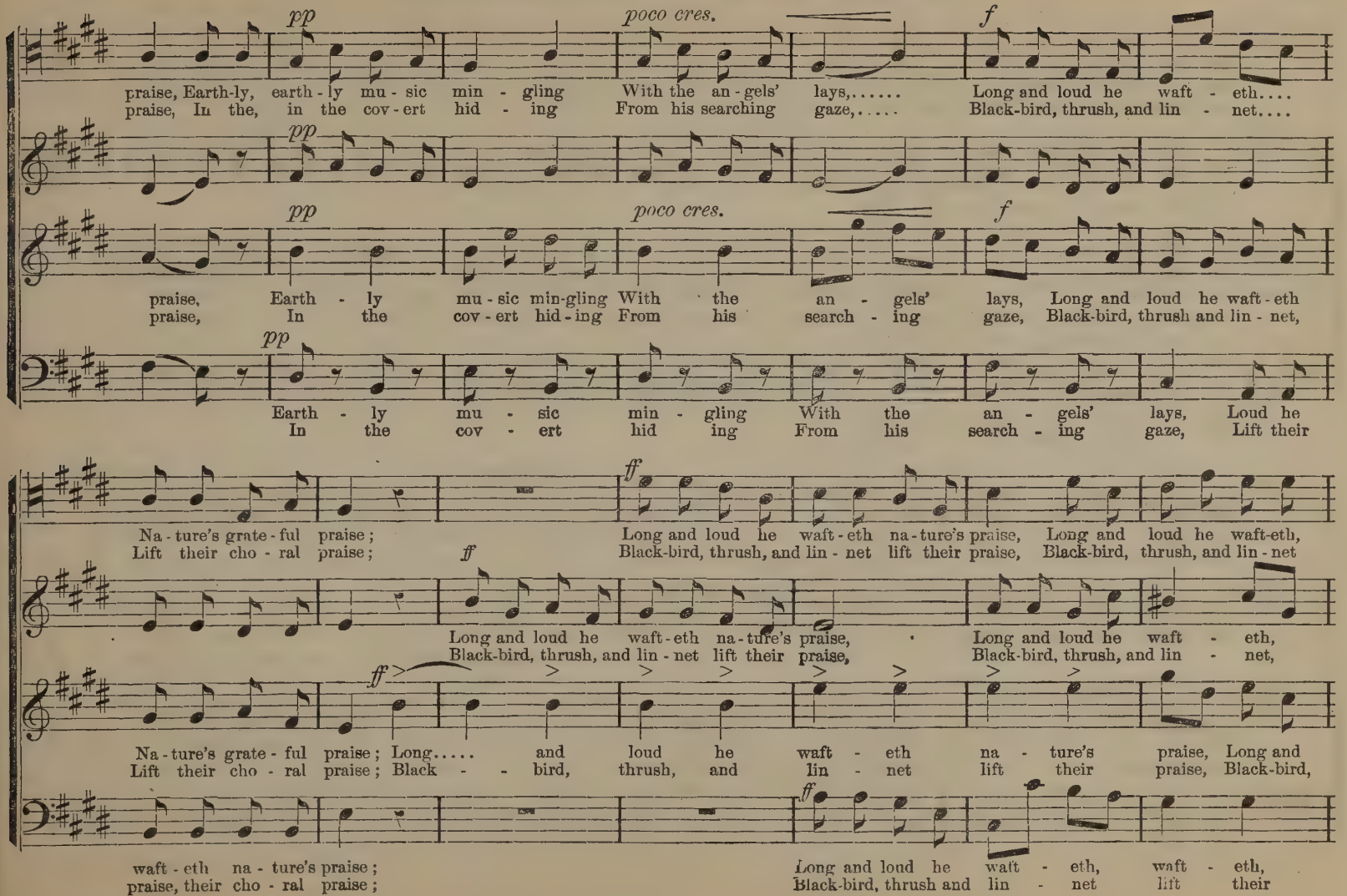
NOTE.—*A pleasing effect may be made during the last four measures by having the singers tap gently on the book covers with their fingers. A very correct imitation of the "rain on the roof" will be produced. The tinkle in the Tenor part should be given by one voice. The pattering on the books should be continued* ad lib. *after each stanza is finished.*

Words by W. S. PASSMORE.

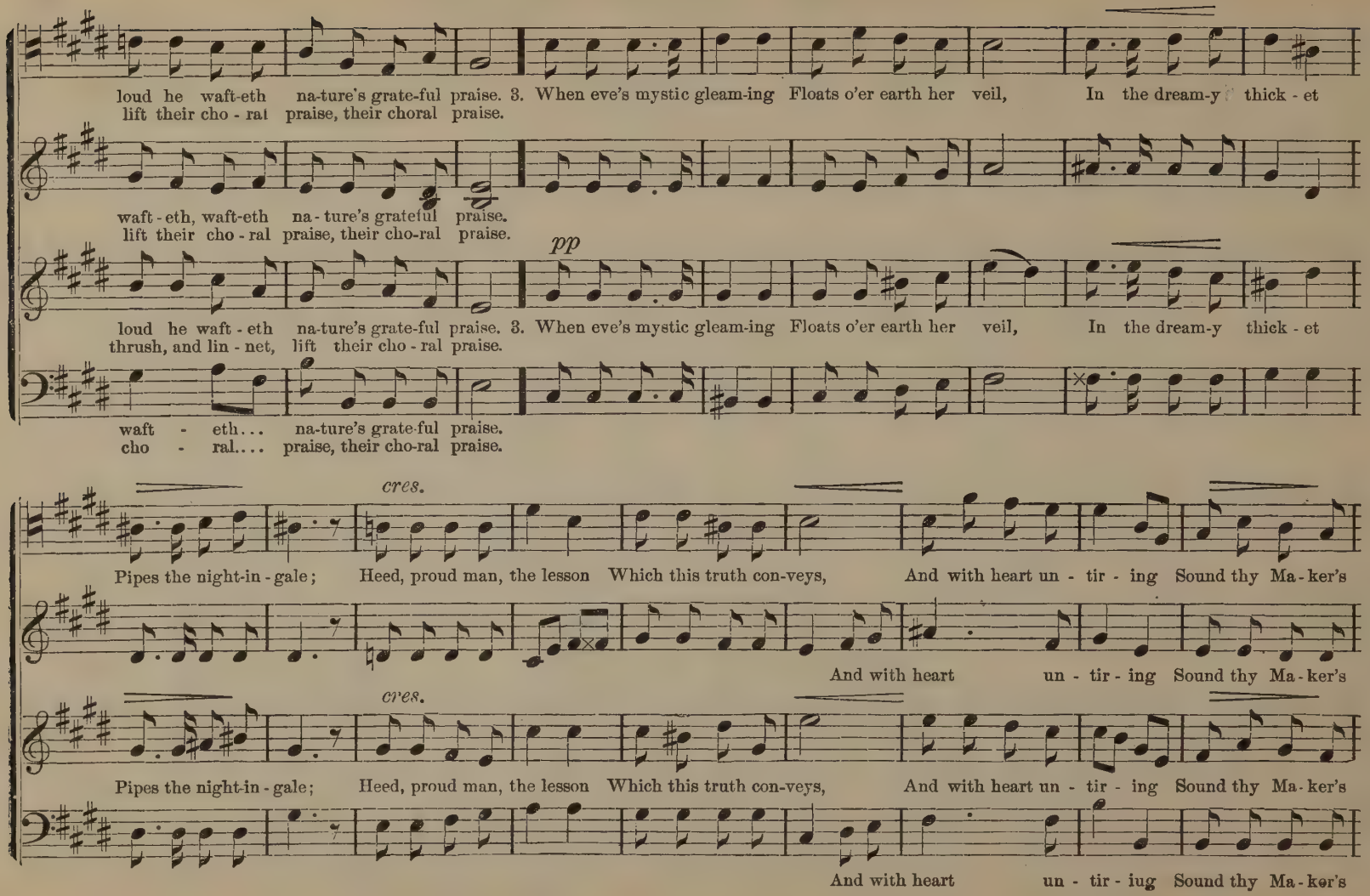
NATURE'S PRAISE.

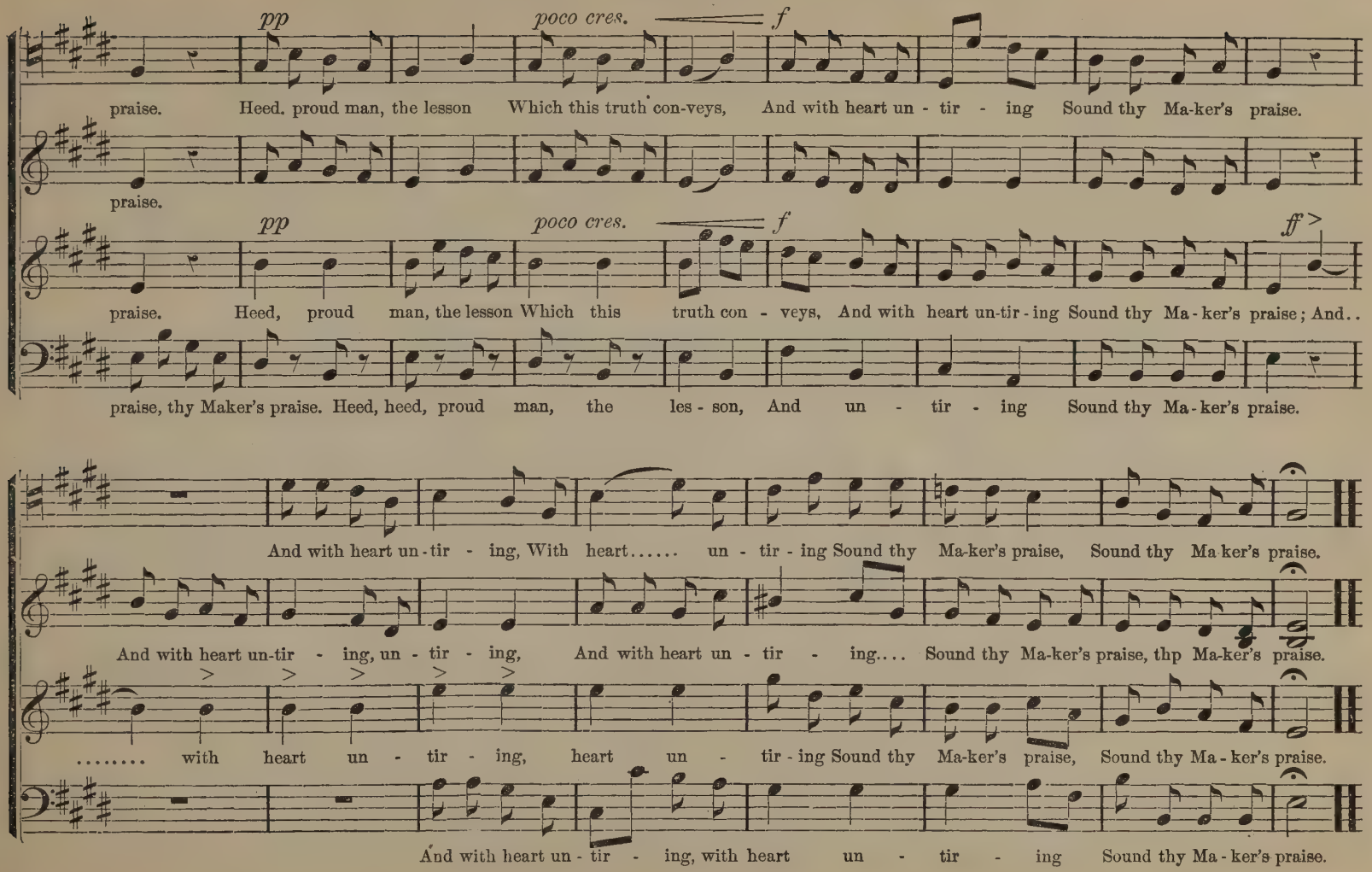
Music by HENRY SMART.




pp
poco cres.
f
praise, Earth-ly, earth-ly mu-sic min-gling With the an-gels' lays,..... Long and loud he waft-eth....
praise, In the, in the cov-ert hid-ing From his searching gaze,..... Black-bird, thrush, and lin-net....
pp
pp
poco cres.
f
praise, Earth-ly mu-sic min-gling With the an-gels' lays, Long and loud he waft-eth
praise, In the cov-ert hid-ing From his search-ing gaze, Black-bird, thrush and lin-net,
pp
Earth-ly mu-sic min-gling With the an-gels' lays, Loud he
In the cov-ert hid-ing From his search-ing gaze, Lift their
ff
Na-ture's grate-ful praise; Long and loud he waft-eth na-ture's praise, Long and loud he waft-eth,
Lift their cho-ral praise; Black-bird, thrush, and lin-net lift their praise, Black-bird, thrush, and lin-net
ff
Long and loud he waft-eth na-ture's praise, Long and loud he waft-eth,
Black-bird, thrush, and lin-net lift their praise, Black-bird, thrush, and lin-net,
ff
Na-ture's grate-ful praise; Long..... and loud he waft-eth na-ture's praise, Long and
Lift their cho-ral praise; Black-bird, thrush, and lin-net lift their praise, Black-bird,
ff
waft-eth na-ture's praise;
praise, their cho-ral praise;
Long and loud he waft-eth, waft-eth,
Black-bird, thrush and lin-net lift their

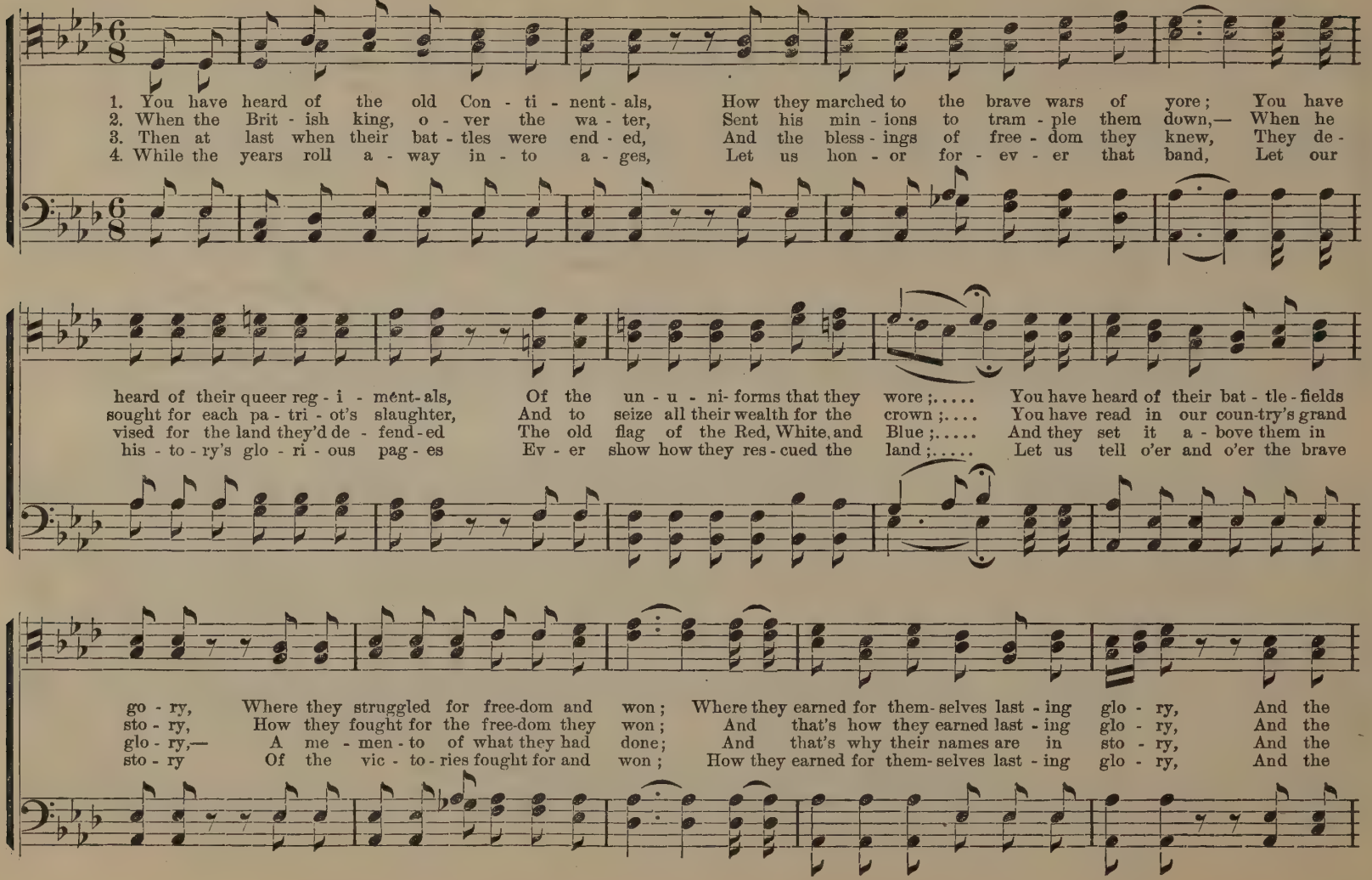
NATURE'S PRAISE. Continued.

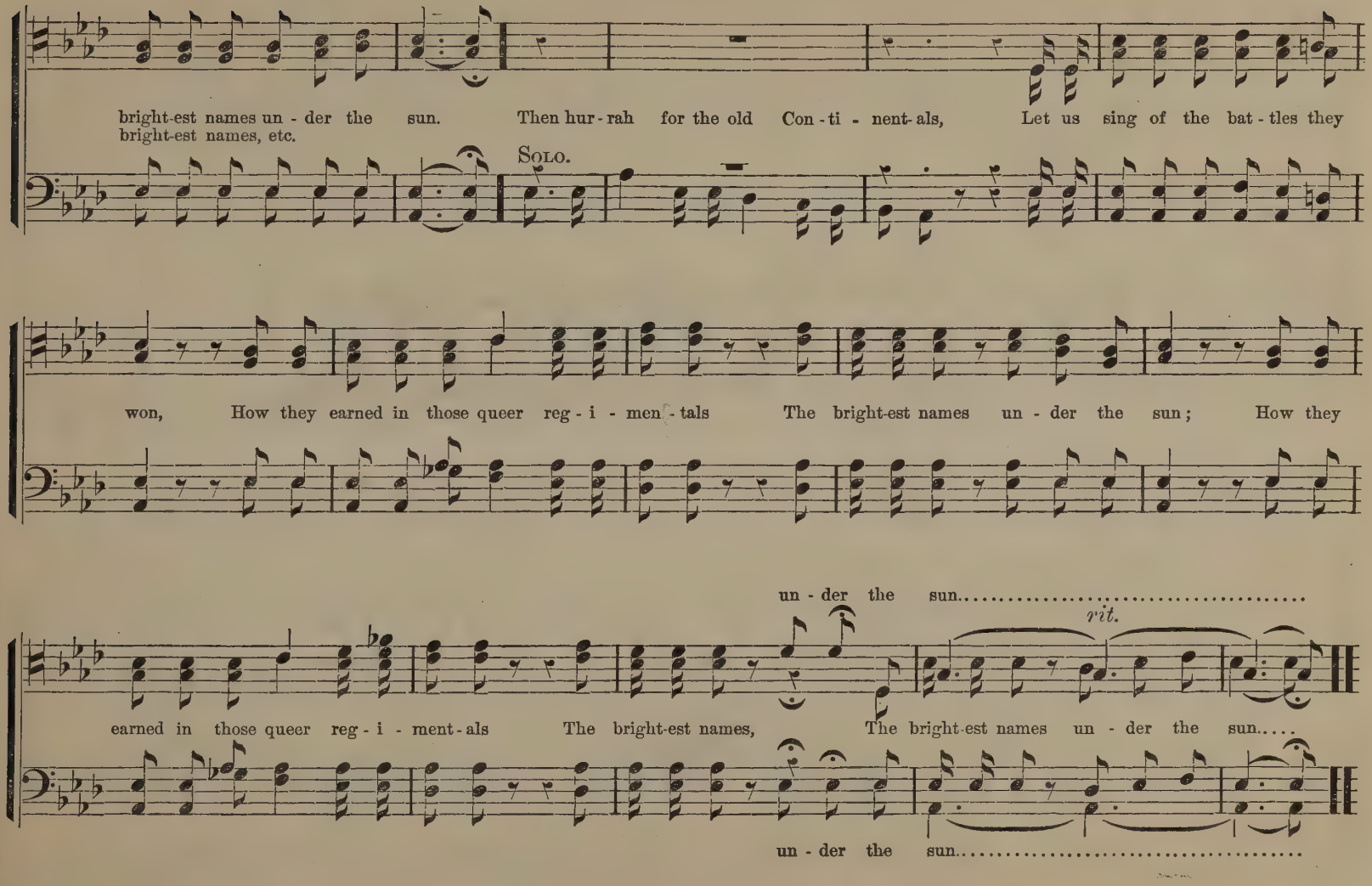



pp
poco cres.
f
praise. Heed. proud man, the lesson Which this truth con-veys, And with heart un - tir - ing Sound thy Ma-ker's praise.
praise.
pp
poco cres.
f
ff
praise. Heed, proud man, the lesson Which this truth con - veys, And with heart un-tir - ing Sound thy Ma - ker's praise; And..
praise, thy Maker's praise. Heed, heed, proud man, the les - son, And un - tir - ing Sound thy Ma - ker's praise.
And with heart un - tir - ing, With heart..... un - tir - ing Sound thy Ma-ker's praise, Sound thy Ma ker's praise.
And with heart un-tir - ing, un - tir - ing, And with heart un - tir - ing.... Sound thy Ma-ker's praise, thp Ma-ker's praise.
..... with heart un - tir - ing, heart un - tir - ing Sound thy Ma-ker's praise, Sound thy Ma - ker's praise.
And with heart un - tir - ing, with heart un - tir - ing Sound thy Ma - ker's praise.

THE OLD CONTINENTALS. For Male Voices.

Words by S. S. ROCKWOOD. Music by S. WESLEY MARTIN.

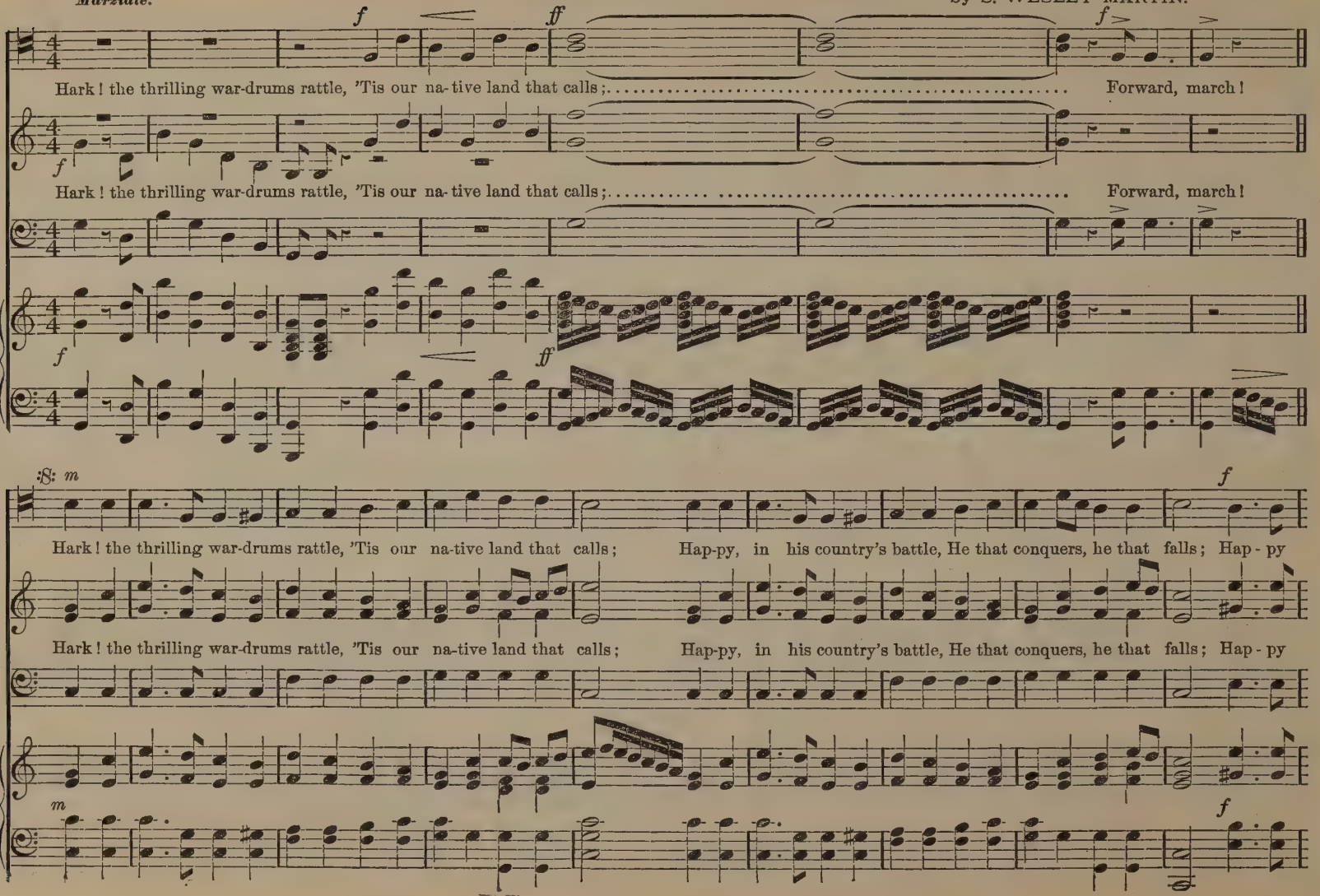


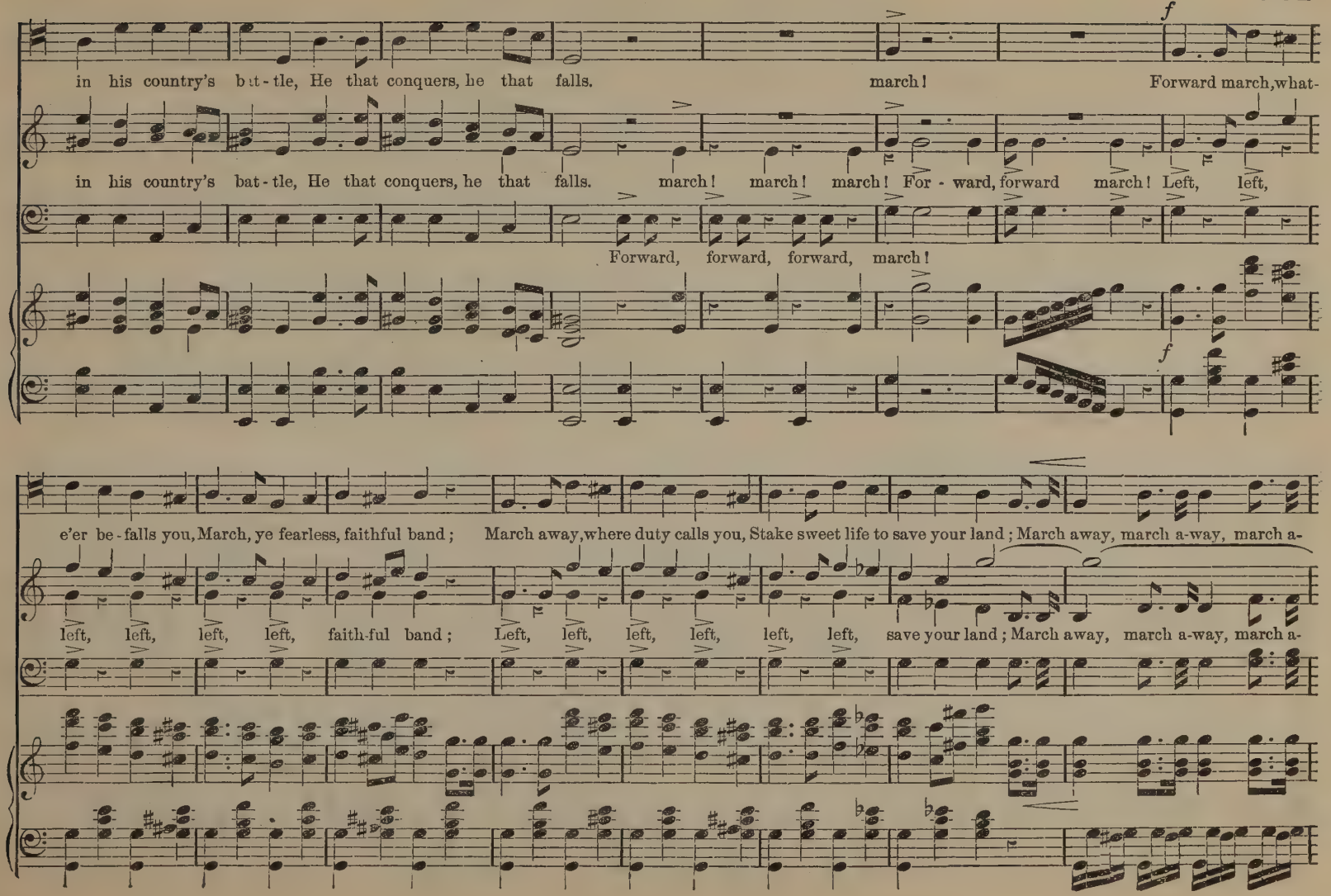

bright-est names un - der the sun. Then hur - rah for the old Con - ti - nent - als, Let us sing of the bat - tles they
bright-est names, etc.
Solo.
won, How they earned in those queer reg - i - men - tals The bright-est names un - der the sun; How they
un - der the sun.....
rit.
earned in those queer reg - i - ment - als The bright-est names, The bright-est names un - der the sun.....
un - der the sun.....

Marziale.

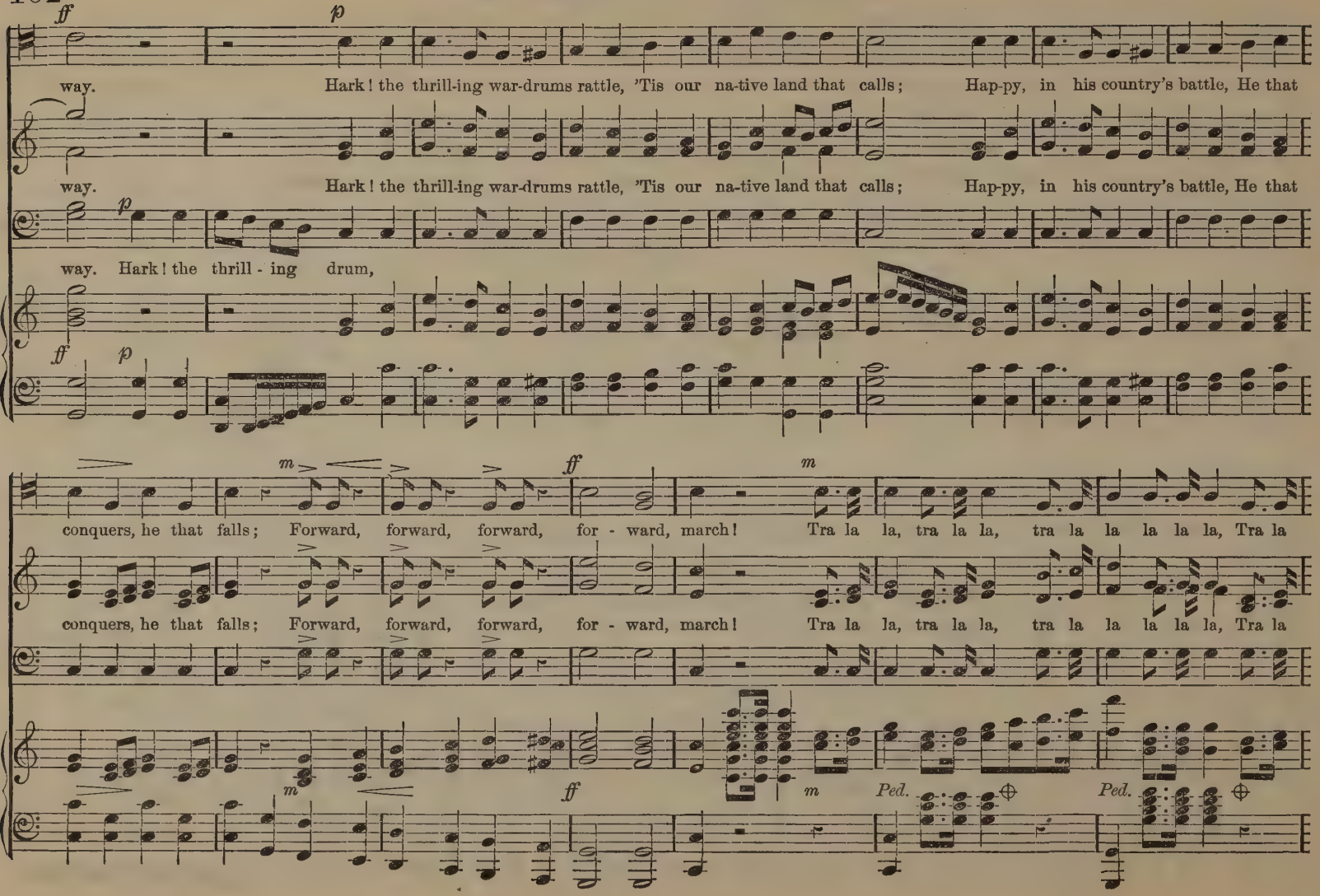
THE MARCH.

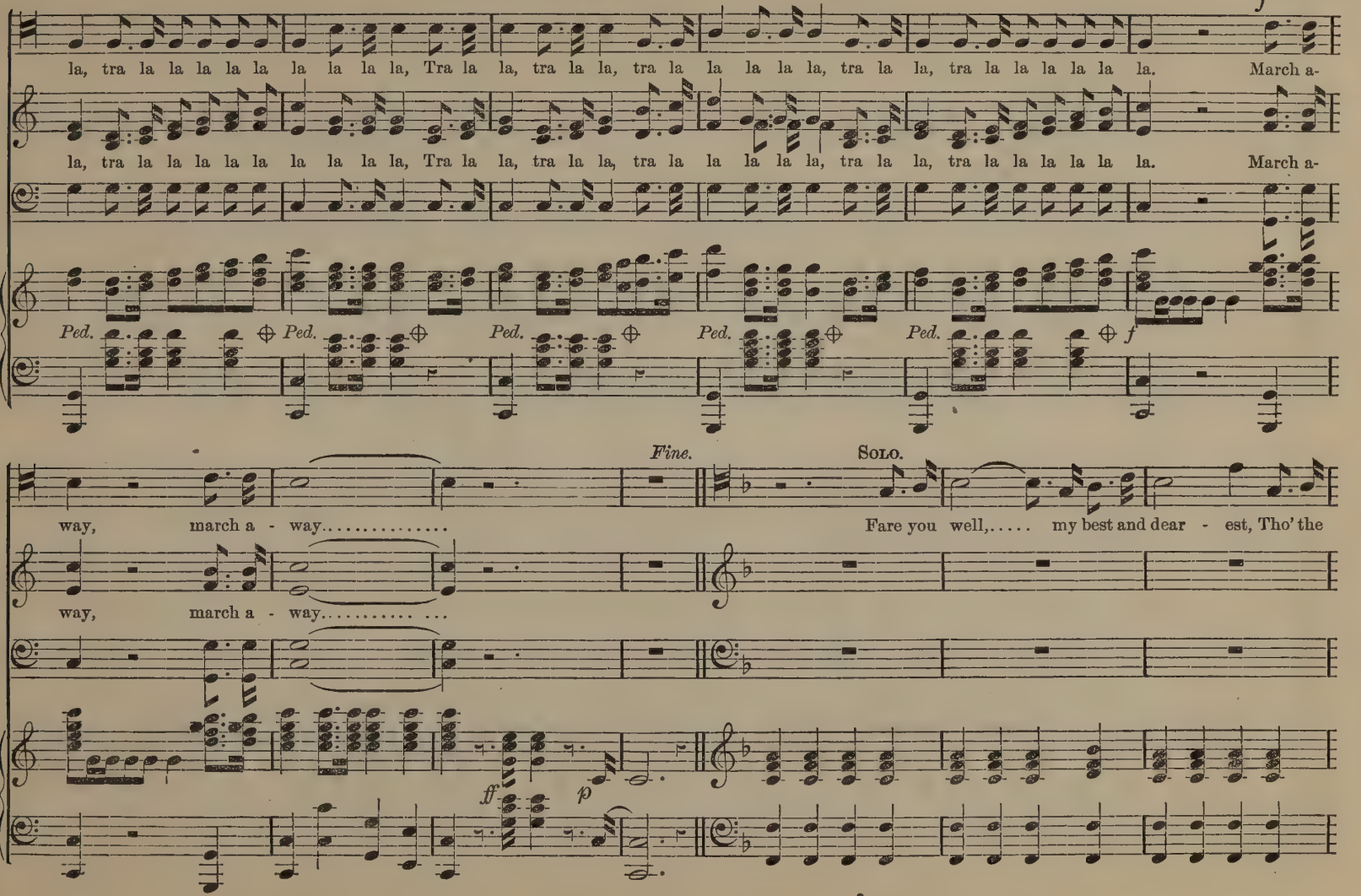
Arranged, with Piano Accompaniment from KRUG, by S. WESLEY MARTIN.

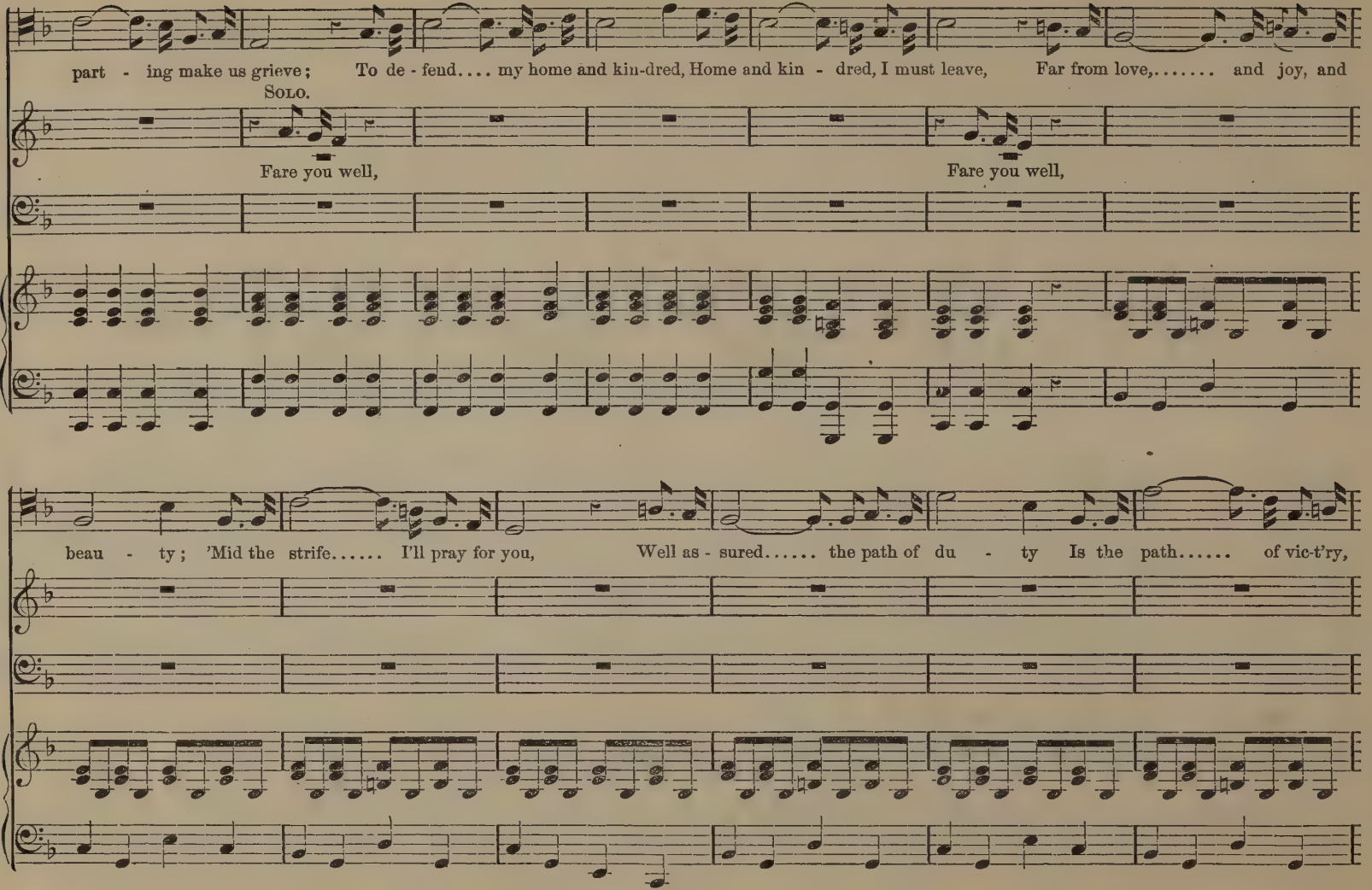


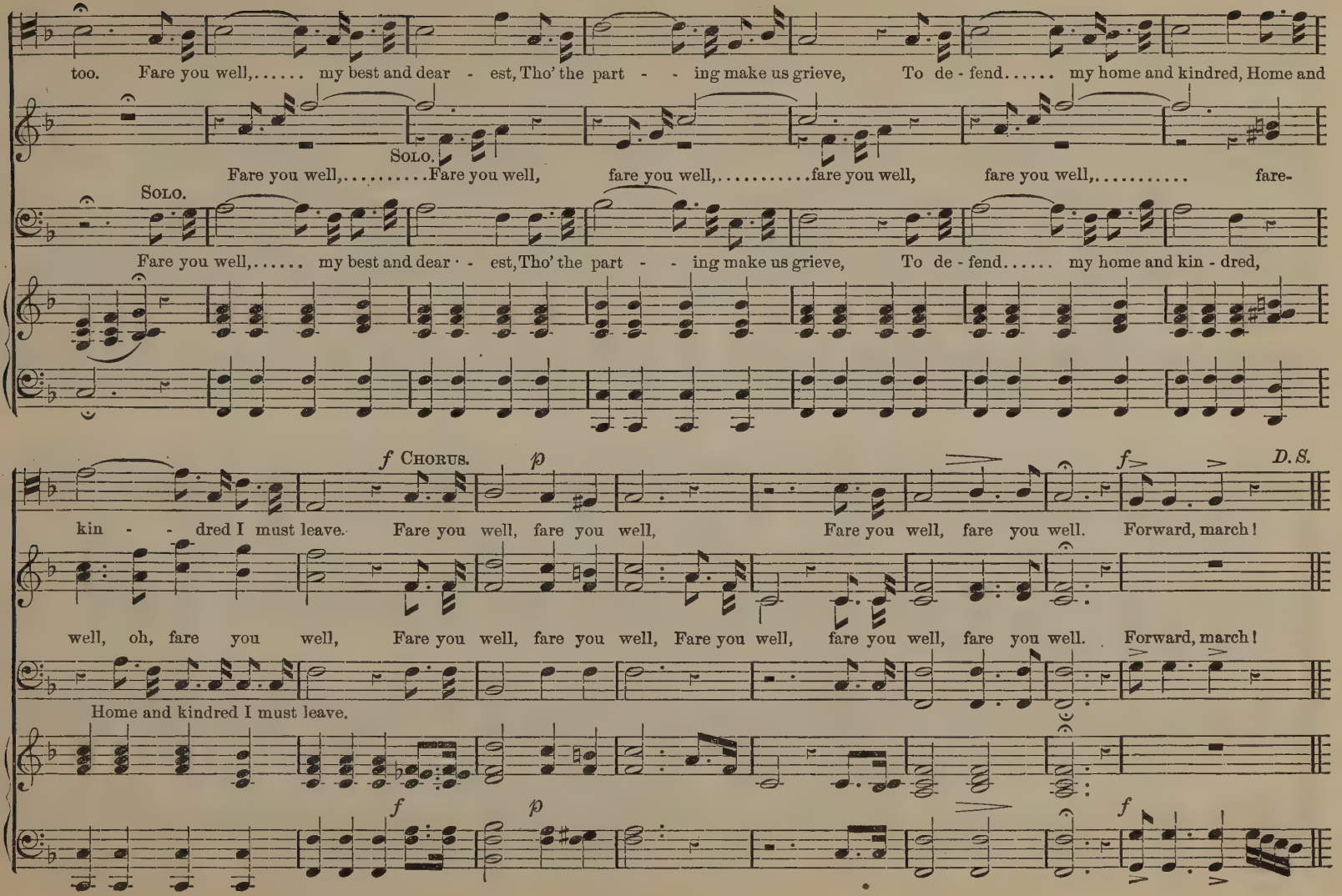

f
in his country's bat-tle, He that conquers, he that falls. march! Forward march, what-
in his country's bat-tle, He that conquers, he that falls. march! march! march! For-ward, forward march! Left, left,
Forward, forward, forward, march!
f
e'er be-falls you, March, ye fearless, faithful band; March away, where duty calls you, Stake sweet life to save your land; March away, march a-way, march a-
left, left, left, left, faith-ful band; Left, left, left, left, left, left, save your land; March away, march a-way, march a-

THE MARCH. Continued.



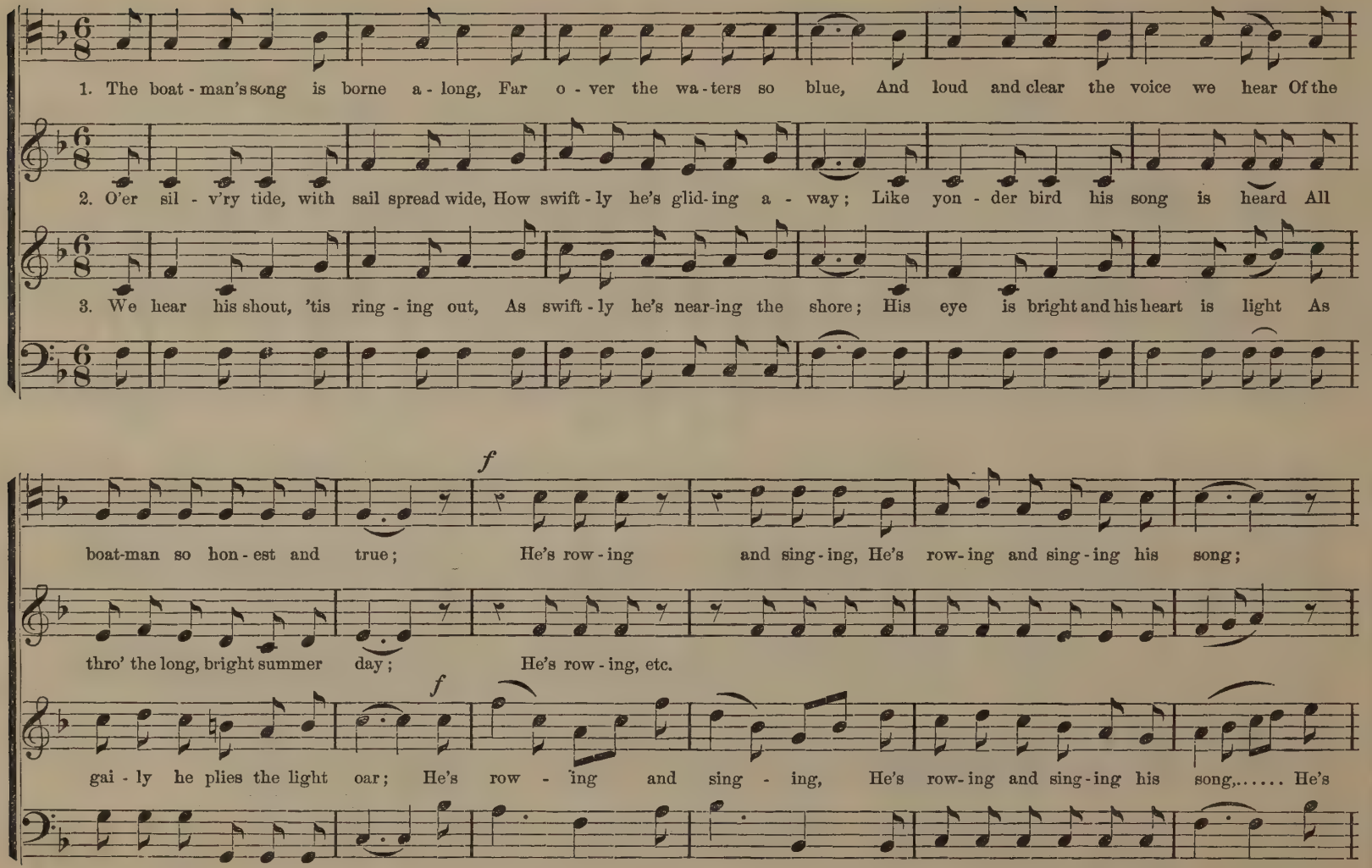

f
la, tra la la la la la la la la la, Tra la la, tra la la, tra la la la la la, tra la la, tra la la la la la la. March a-
la, tra la la la la la la la la la, Tra la la, tra la la, tra la la la la la, tra la la, tra la la la la la la. March a-
Ped. Ped. Ped. Ped. Ped. f
Fine.
SOLO.
way, march a - way.....
Fare you well,..... my best and dear - est, Tho' the
way, march a - way.....
ff p

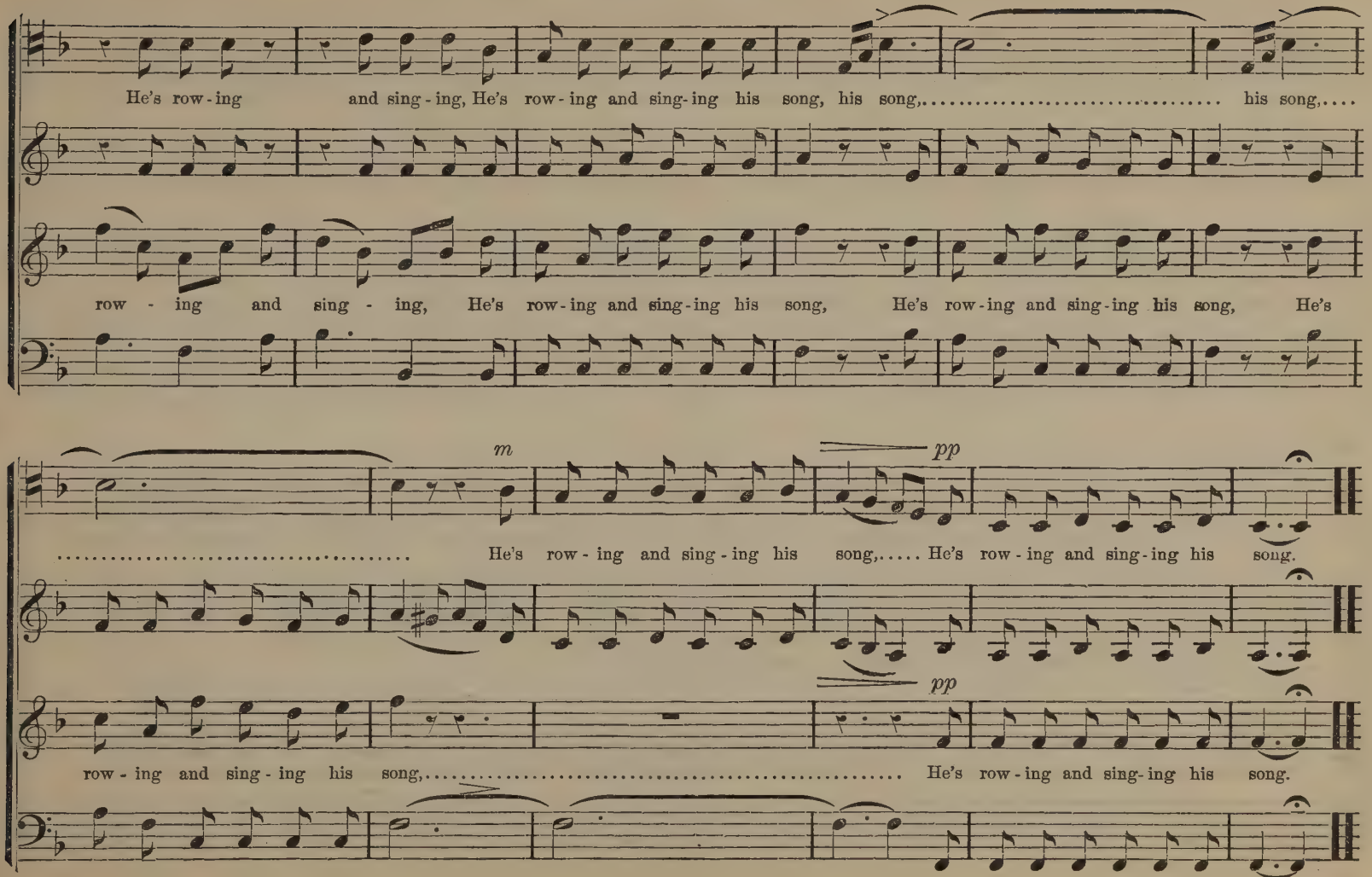

part - ing make us grieve; To de - fend.... my home and kin-dred, Home and kin - dred, I must leave, Far from love,..... and joy, and
Solo.
Fare you well,
Fare you well,
beau - ty; 'Mid the strife..... I'll pray for you, Well as - sured..... the path of du - ty Is the path..... of vic-t'ry,


too. Fare you well,..... my best and dear - est, Tho' the part - - ing make us grieve, To de - fend..... my home and kindred, Home and
Solo.
Fare you well,.....Fare you well, fare you well,.....fare you well, fare you well,..... fare-
Solo.
Fare you well,..... my best and dear - est, Tho' the part - - ing make us grieve, To de - fend..... my home and kin - dred,
f Chorus.
p
f
D.S.
kin - - dred I must leave. Fare you well, fare you well, Fare you well, fare you well. Forward, march!
well, oh, fare you well, Fare you well, fare you well, Fare you well, fare you well, fare you well. Forward, march!
Home and kindred I must leave.
f
p
f

THE BOATMAN'S SONG.

S. WESLEY MARTIN.



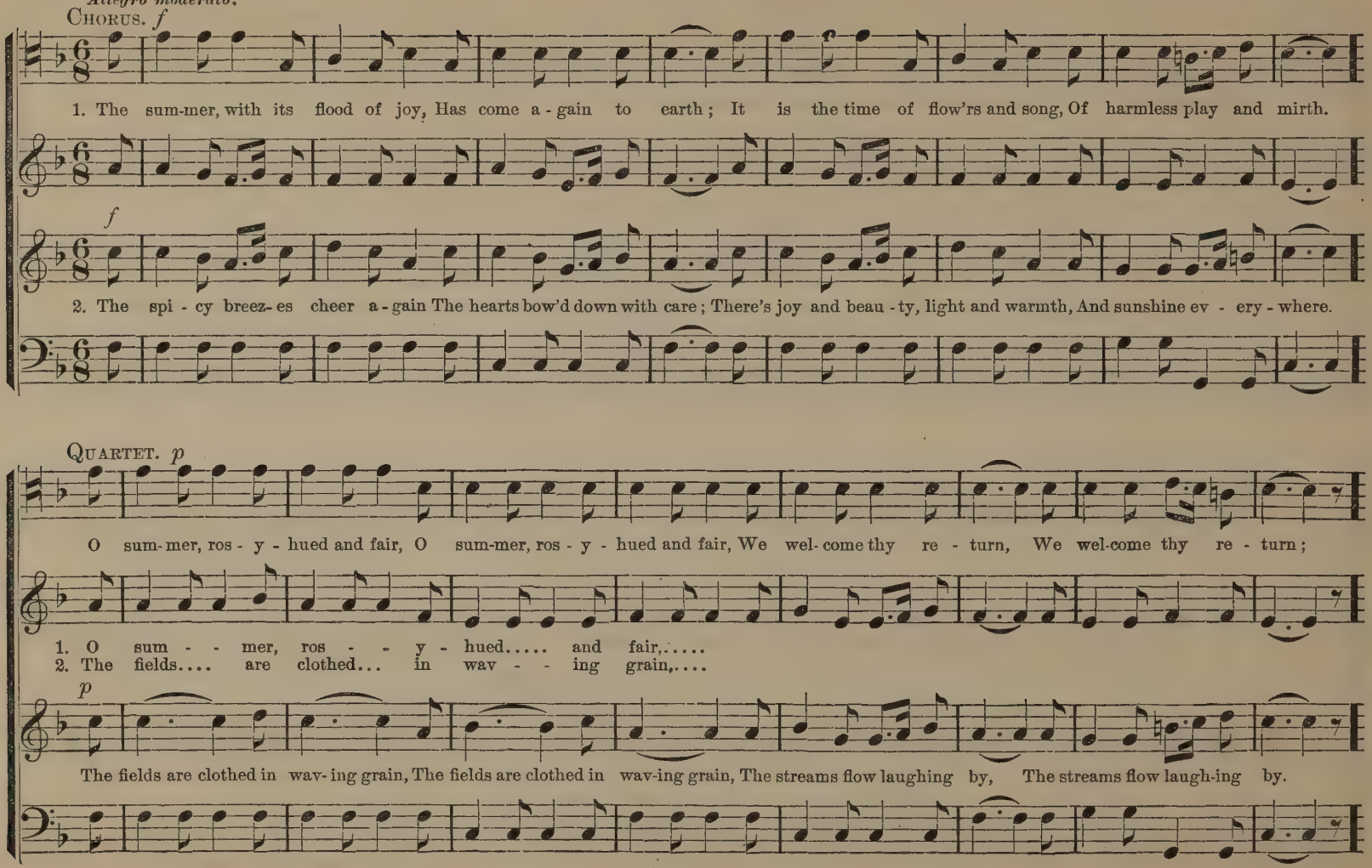

He's row-ing and sing-ing, He's row-ing and sing-ing his song, his song,..... his song,....
row - ing and sing - ing, He's row-ing and sing-ing his song, He's row-ing and sing-ing his song, He's
m
pp
..... He's row-ing and sing-ing his song,..... He's row-ing and sing-ing his song.
pp
row-ing and sing-ing his song,..... He's row-ing and sing-ing his song.

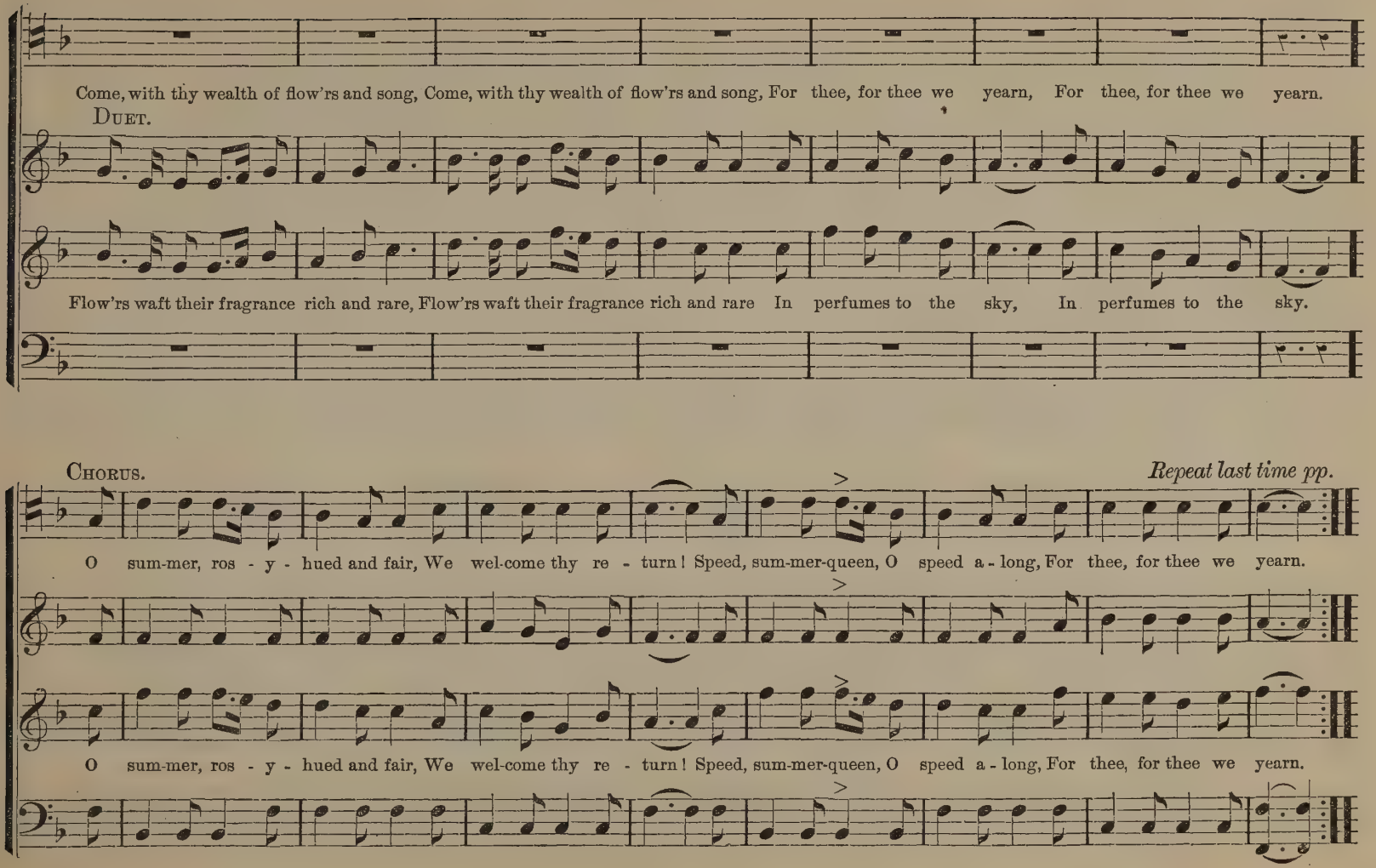
Rev. E. A. HOFFMAN.

SUMMER.

R. B. MAHAFFEY.

Allegro moderato.

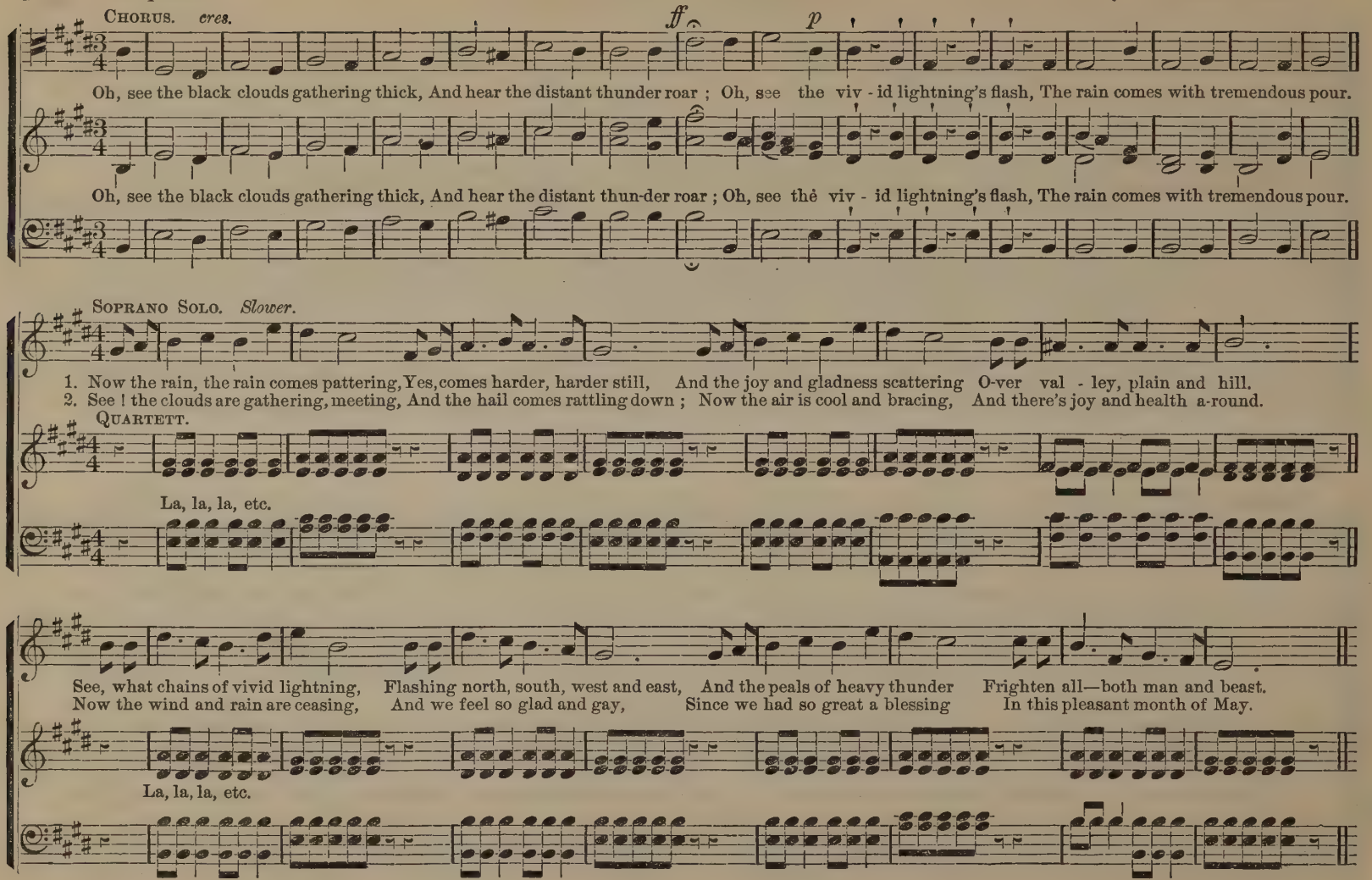


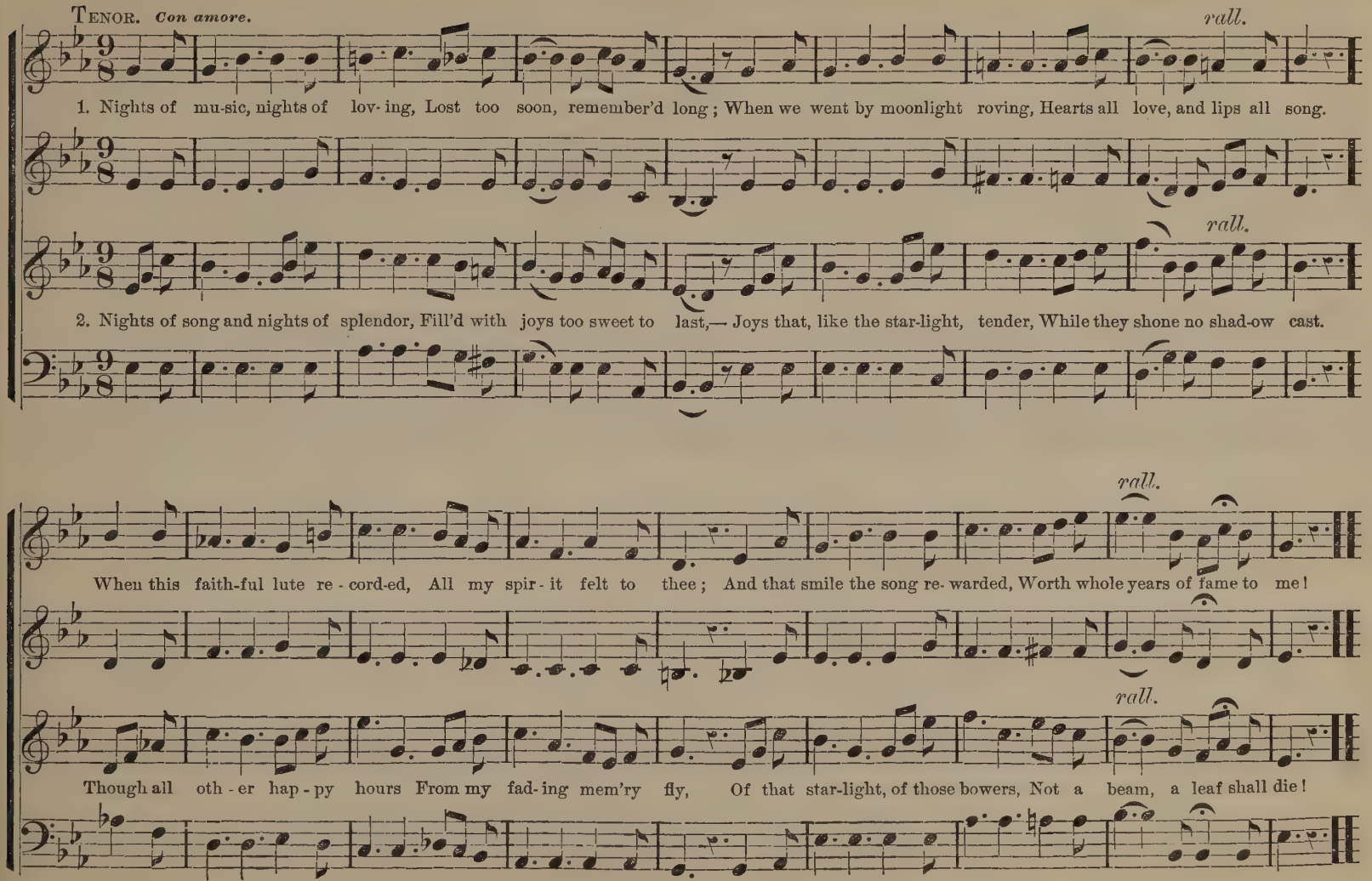

Come, with thy wealth of flow'rs and song, Come, with thy wealth of flow'rs and song, For thee, for thee we yearn, For thee, for thee we yearn.
Duet.
Flow'rs waft their fragrance rich and rare, Flow'rs waft their fragrance rich and rare In perfumes to the sky, In perfumes to the sky.
Chorus.
Repeat last time pp.
O sum-mer, ros - y - hued and fair, We wel-come thy re - turn! Speed, sum-mer-queen, O speed a - long, For thee, for thee we yearn.
O sum-mer, ros - y - hued and fair, We wel-come thy re - turn! Speed, sum-mer-queen, O speed a - long, For thee, for thee we yearn.

Con Spirito.

THE RAIN.

Words and Music by R. B. MAHAFFEY.




TENOR. Con amore.
rall.
1. Nights of mu-sic, nights of lov-ing, Lost too soon, remember'd long; When we went by moonlight roving, Hearts all love, and lips all song.
rall.
2. Nights of song and nights of splendor, Fill'd with joys too sweet to last,— Joys that, like the star-light, tender, While they shone no shad-ow cast.
rall.
When this faith-ful lute re-cord-ed, All my spir-it felt to thee; And that smile the song re-warded, Worth whole years of fame to me!
rall.
Though all oth-er hap-py hours From my fad-ing mem'ry fly, Of that star-light, of those bowers, Not a beam, a leaf shall die!

Words by WALTER SCOTT.

O HUSH THEE, MY BABIE.

Music by ARTHUR S. SULLIVAN

Allegretto.

p 1. O hush thee, my ba - bie, thy sire was a knight, Thy moth - er a la - dy both gen - tle and bright, both gen-

f 2. O fear not the bu - gle, though loud - ly it blows, It calls but the war - ders that guard thy re - pose, that

p 3. O hush thee, my ba - bie, the time will soon come, When thy sleep shall be broken by trum - pet and drum, by

- - - tle and bright; The woods and the glens from the tow'rs which we see, They are all be - long - ing, dear ba - bie, to
gen - tle Ere the step of a foeman draws near to thy

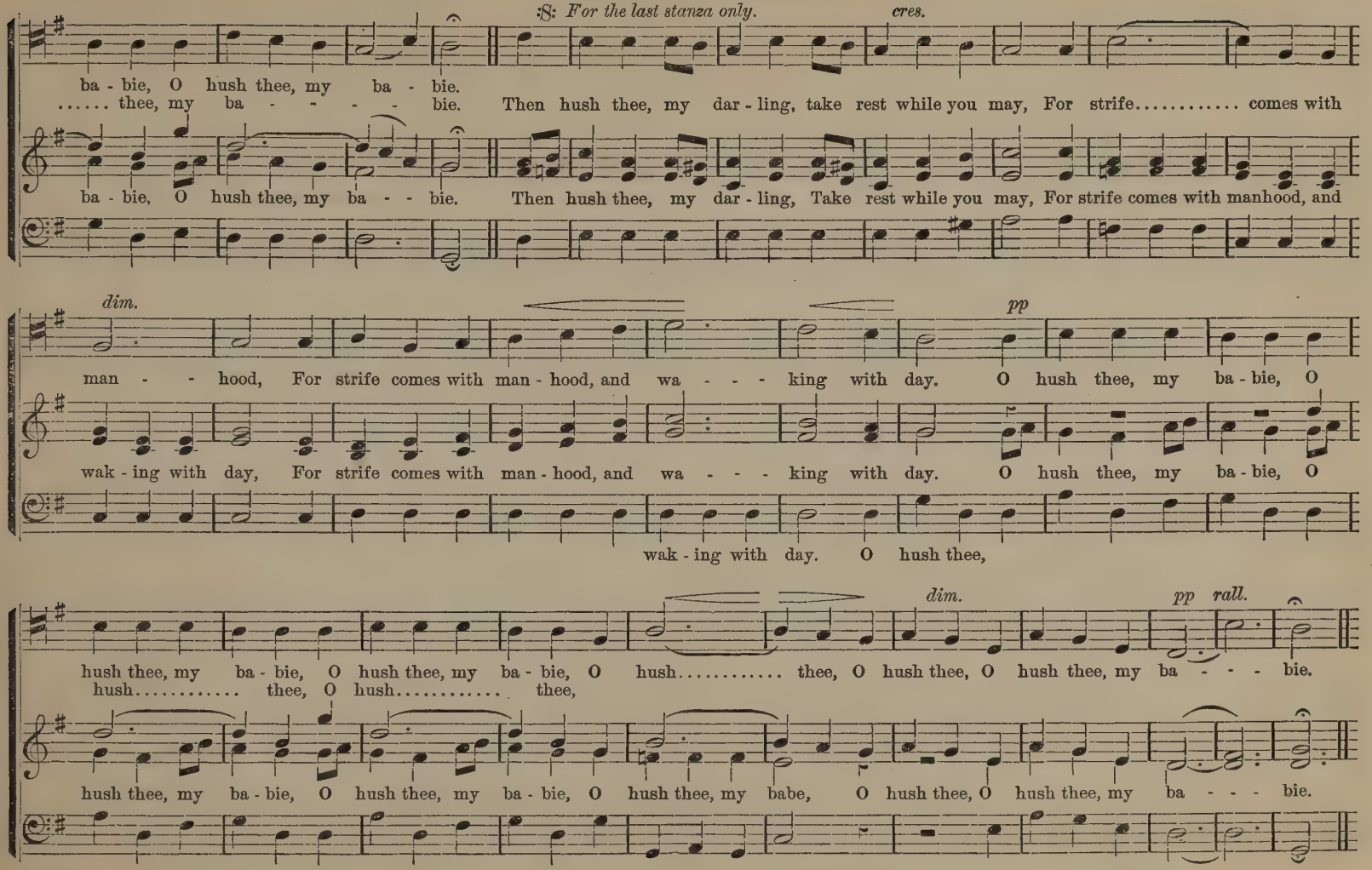
guard thy re - pose; Their bows would be bend - ed, their blades would be red, They are all be - long - ing to
Ere the step of a foeman draws

trum - pet and drum. *(Omit from here to the sign 𝄋 on next page.)*

thee, They are all be - long - ing, dear ba - bie, to thee. O hush thee, my ba - bie, O hush thee, my
near, O hush.....

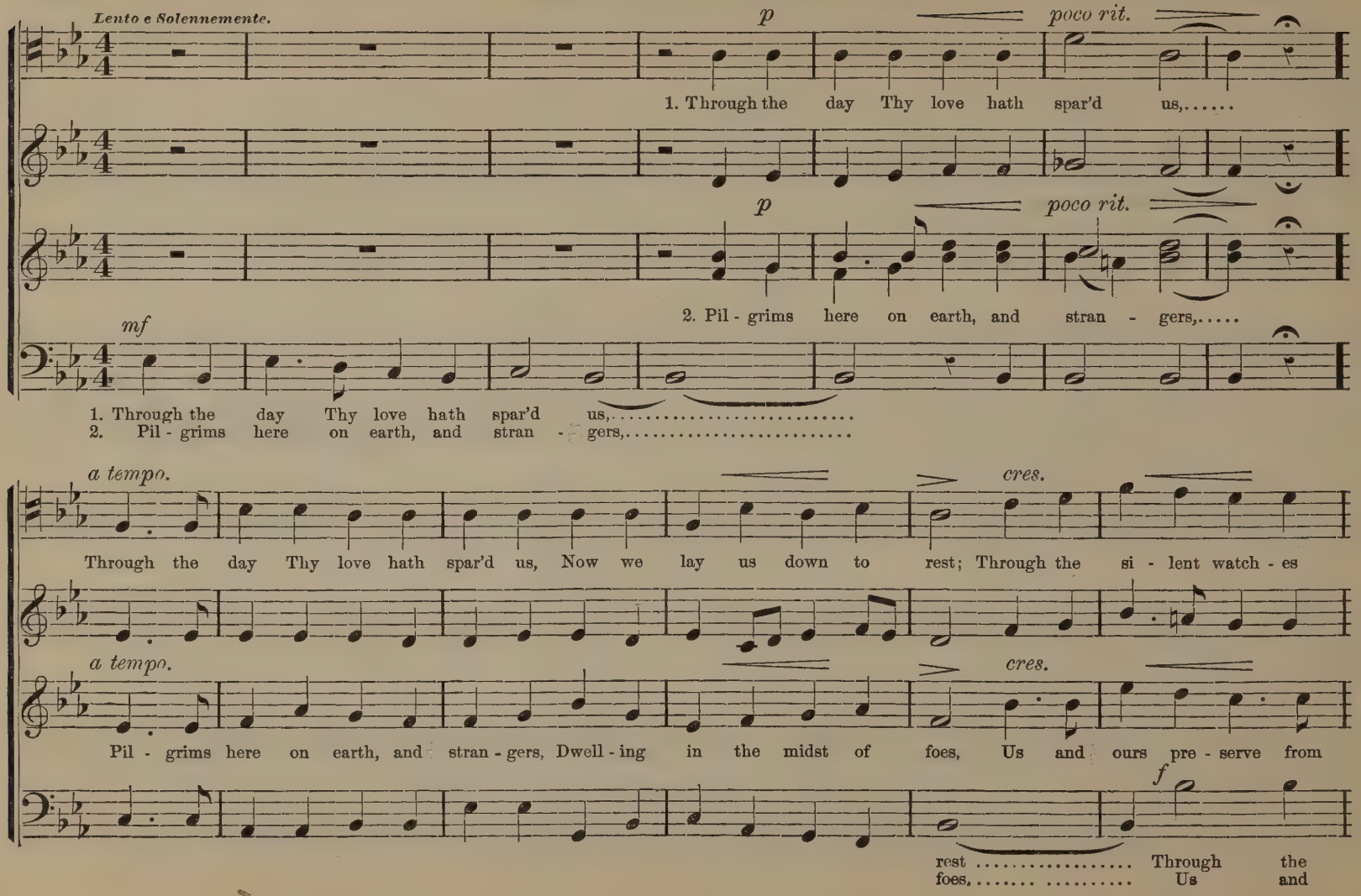
thee,
near, Ere the step of a foe - man draws near to thy bed, O hush thee, my ba - bie, O hush thee, my

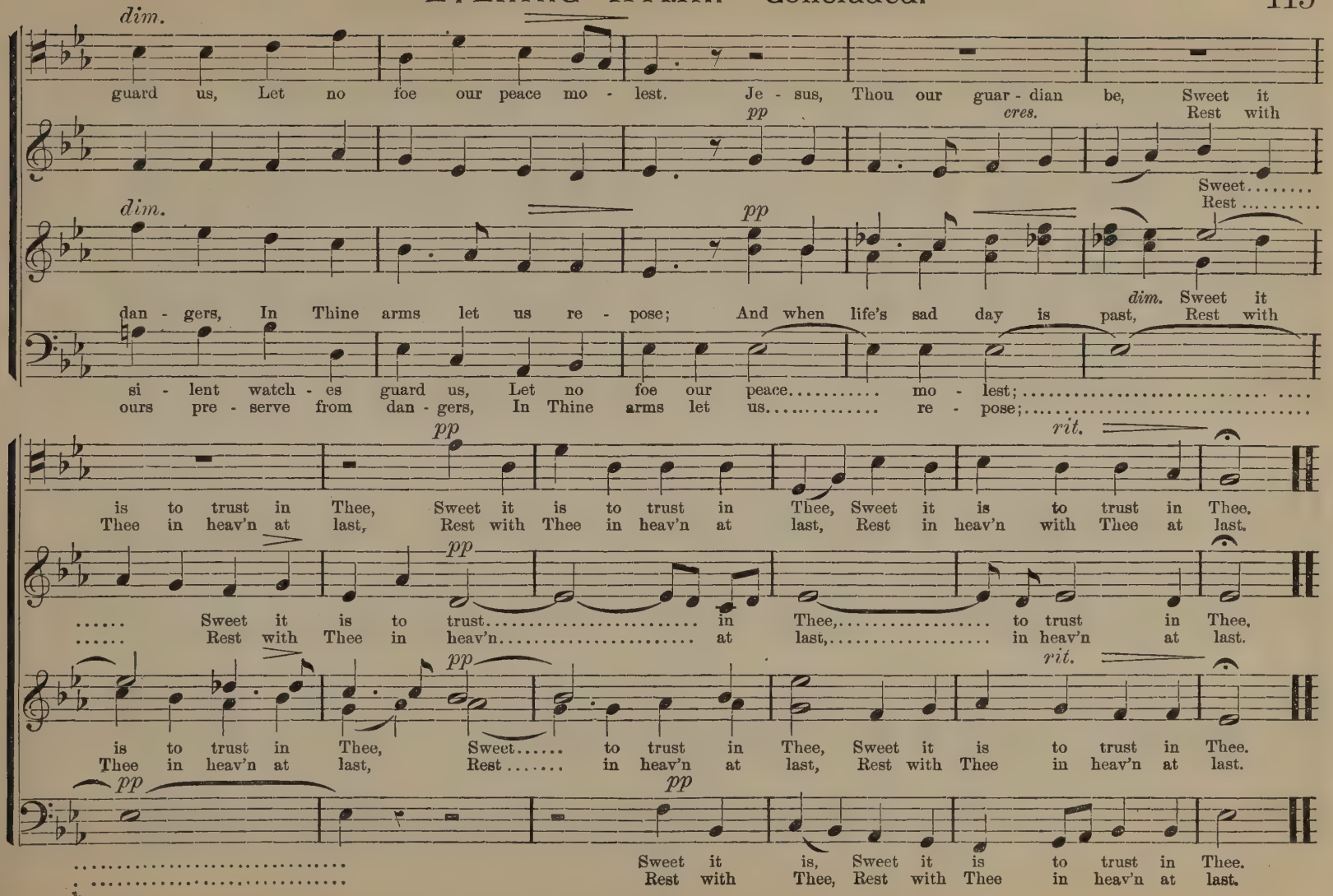
O hush thee.


:S: For the last stanza only.
cres.
ba - bie, O hush thee, my ba - bie.
..... thee, my ba - - - - bie. Then hush thee, my dar - ling, take rest while you may, For strife..... comes with
ba - bie, O hush thee, my ba - - bie. Then hush thee, my dar - ling, Take rest while you may, For strife comes with manhood, and
dim.
pp
man - - hood, For strife comes with man - hood, and wa - - - king with day. O hush thee, my ba - bie, O
wak - ing with day, For strife comes with man - hood, and wa - - - king with day. O hush thee, my ba - bie, O
wak - ing with day. O hush thee,
dim.
pp rall.
hush thee, my ba - bie, O hush thee, my ba - bie, O hush..... thee, O hush thee, O hush thee, my ba - - - bie.
hush..... thee, O hush..... thee,
hush thee, my ba - bie, O hush thee, my ba - bie, O hush thee, my babe, O hush thee, O hush thee, my ba - - - bie.

EVENING HYMN.

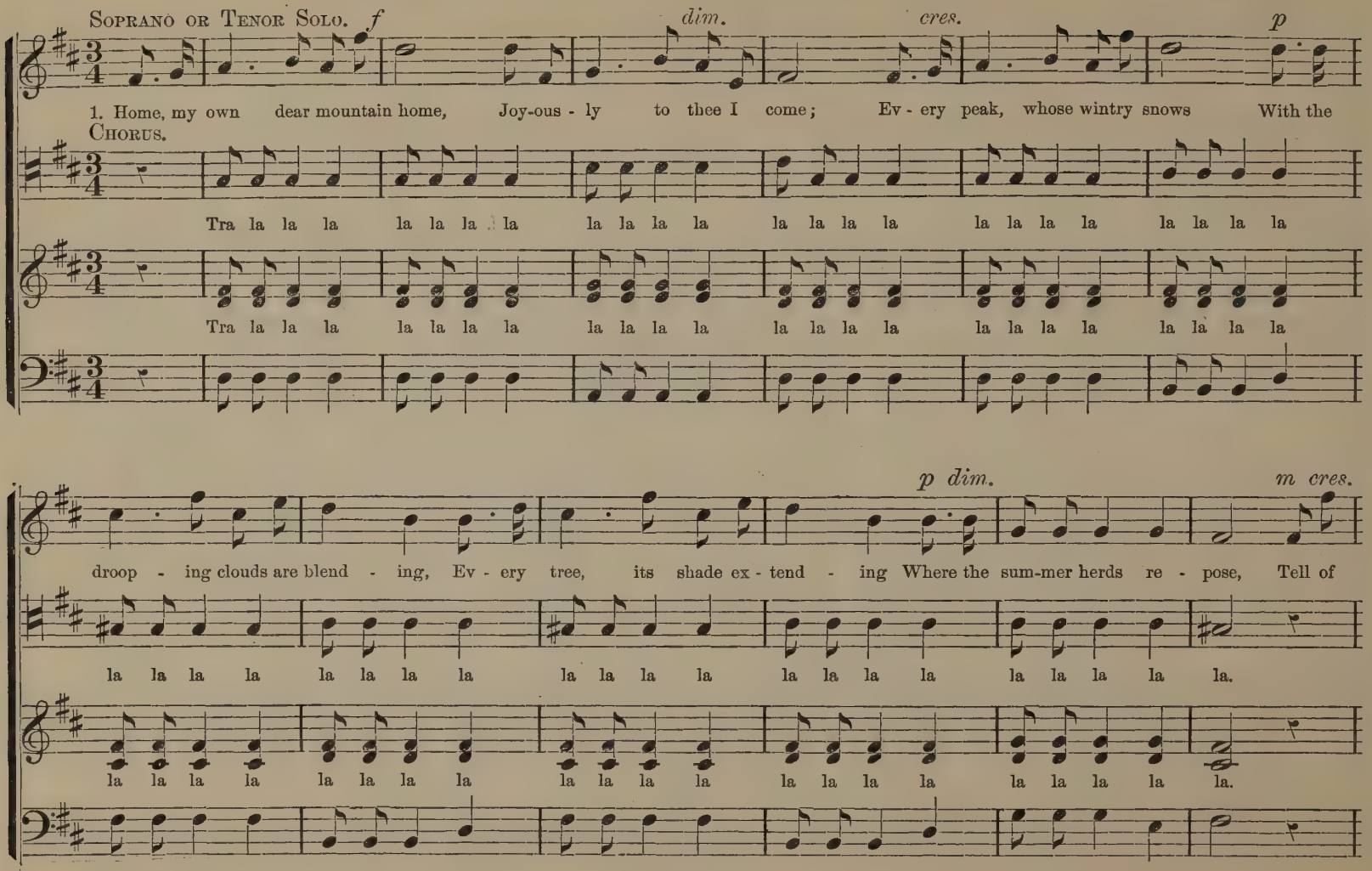
Music by HENRY SMART.

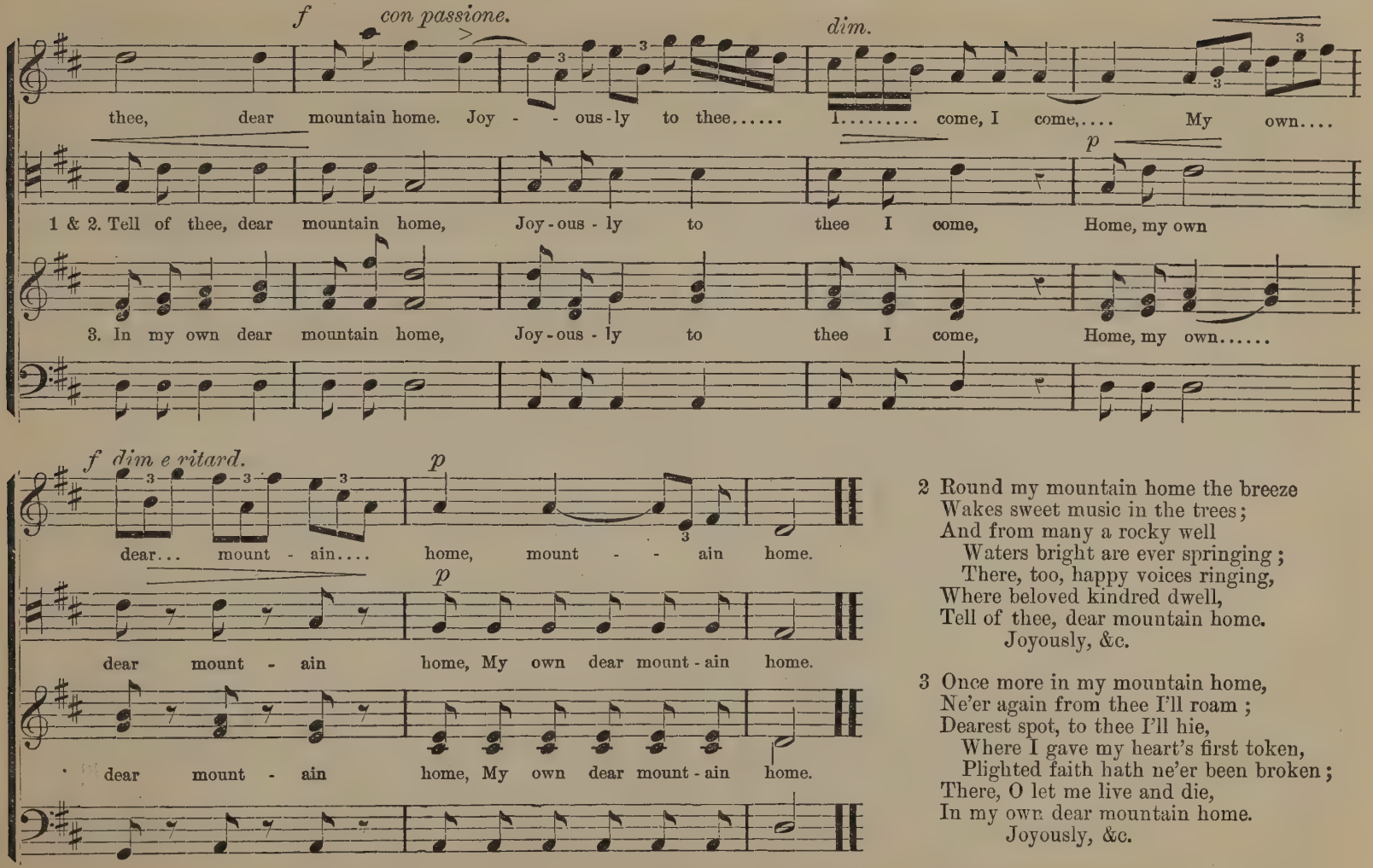



dim.
guard us, Let no foe our peace mo - lest. Je - sus, Thou our guar - dian be, Sweet it
pp
cres.
Rest with
Sweet.....
Rest .....
dim.
dan - gers, In Thine arms let us re - pose; And when life's sad day is past, Sweet it
Rest with
si - lent watch - es guard us, Let no foe our peace..... mo - lest;.....
ours pre - serve from dan - gers, In Thine arms let us..... re - pose;.....
pp
rit.
is to trust in Thee, Sweet it is to trust in Thee, Sweet it is to trust in Thee.
Thee in heav'n at last, Rest with Thee in heav'n at last, Rest in heav'n with Thee at last.
Sweet it is to trust..... in Thee,..... to trust in Thee.
Rest with Thee in heav'n..... at last,..... in heav'n at last.
is to trust in Thee, Sweet..... to trust in Thee, Sweet it is to trust in Thee.
Thee in heav'n at last, Rest..... in heav'n at last, Rest with Thee in heav'n at last.
Sweet it is, Sweet it is to trust in Thee.
Rest with Thee, Rest with Thee in heav'n at last.

MY OWN DEAR MOUNTAIN HOME.

C. M. CADY.





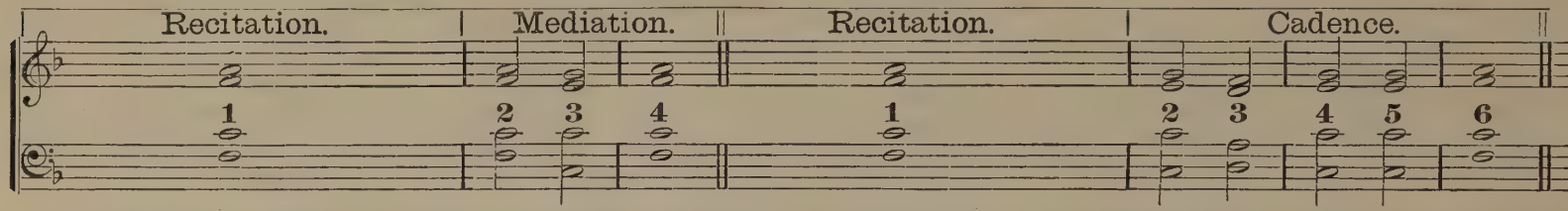
2 Round my mountain home the breeze
Wakes sweet music in the trees;
And from many a rocky well
Waters bright are ever springing;
There, too, happy voices ringing,
Where beloved kindred dwell,
Tell of thee, dear mountain home.
Joyously, &c.

3 Once more in my mountain home,
Ne'er again from thee I'll roam;
Dearest spot, to thee I'll hie,
Where I gave my heart's first token,
Plighted faith hath ne'er been broken;
There, O let me live and die,
In my own dear mountain home.
Joyously, &c.

SACRED DEPARTMENT, by W. H. WALTER, Mus. Doc.

CHANTING is musical recitation on a given note. Good chanting is simply good reading, only in a musical tone. The delivery of the words, accent, expression, etc., should be the same as in reading. There should be no hurried gabbling, but an easy and natural recitation of the words.

Chants are of two kinds, Single and Double. A single chant includes two unequal sections, the first of *three* measures, and the second of *four*, as follows:



The note in the first measure of either section is called the Recitation. In the first section there are two measures called the Mediation, and in the second section there are three measures called the Cadence.

The time or duration of the Recitation is variable, and depends on the number of words or syllables to be recited. Ordinarily, each note of the Mediation and Cadence is sung to one syllable, but sometimes two or more notes are slurred to one syllable, and at other times two or more syllables are sung to one note.

Sing the above chant in parts to the numbers as indicated. The number *one* (1) indicates the Recitation; the other numbers belong to the Mediation or Cadence. Practise also with the proper syllables or pitch-names.

After practising with numbers and syllables so as to be familiar with the melody and rhythm of the chant, try to recite the words of the first verse of the chant as given below.

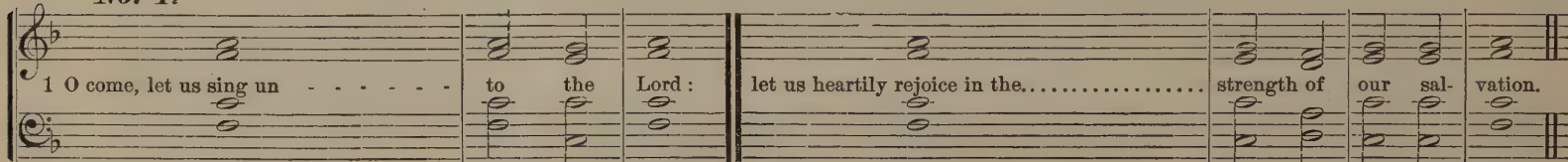
Observe the comma after the words "O come," and dwell slightly on the words "*sing*" and "*rejoice*," and on other important words in the Recitations.

Notice that the short perpendicular bars between the words or syllables on the following pages correspond with those in the music.

There should be no beating time in the Recitations, but only in the Mediations and Cadence.

Notice in the verse, "For the Lord," etc., there are three examples of two notes slurred to a syllable. This is indicated by the short parallel lines, thus: =.

No. 1.

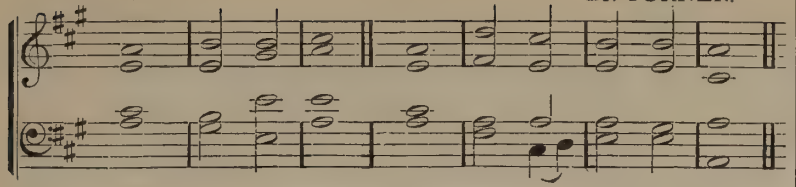


1 O come, let us sing un - - - - - -	to	the	Lord:	let us heartily rejoice in the.....	strength of	our	sal-	vation.
2 Let us come before His presence.....	with · thanks-		giving:	and show ourselves.....	glad · in	Him · with		psalms.
3 For the Lord is a.....	great · =		God:	and a great King a - - - - - - - - - -	bove · =	all · =		gods.
4 In His hand are all the corners.....	of · the		earth:	and the strength of the hills.....	is · =	His · =		also.
5 The sea is His,.....	and · He		made it:	and His hands pre - - - - - - - - - -	pared · the	dry · =		land.
6 O come, let us worship.....	and · fall		down:	and kneel be - - - - - - - - - -	fore · the	Lord · our		Maker.
7 For He is the.....	Lord · our		God:	and we are the people of His pasture, and the..	sheep · of	His · =		hand.
8 O worship the Lord in the.....	beauty · of		holiness:	let the whole earth.....	stand · in	awe · of		Him.
9 For He cometh, for He cometh to.....	judge · the		earth:	and with righteousness to judge the world, and the.....	peo - ple	with · His		truth.
Glory be to the Father,.....	and · to the		Son:	and.....	to · the	Ho - ly		Ghost;
As it was in the beginning, is now, and....	ev - er		shall be:	world.....	with - out	end. A-		men.

Observe in the above example the bars in the chant are carried down through the words of the psalm.

A Double Chant is twice the length of a Single Chant (containing fourteen measures), and is sung to two verses of the psalm.

No. 2. Dr. TURNER.

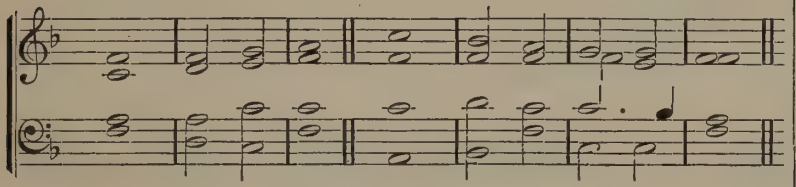


Jubilate Deo. Psalm 100.

1 O be joyful in the Lord, | all · ye | lands : || serve the Lord with gladness, and come before his | pres-ence | with · a | song.
2 Be ye sure that the Lord | he · is | God : || it is he that hath made us, and not we ourselves ; we are his people, | and · the | sheep · of his | pasture.
3 O go your way into his gates with thanksgiving, and into his | courts · with | praise : || be thankful unto him, and | speak · good | of · his | Name.
4 For the Lord is gracious, his mercy is | ev-er- | lasting : || and his truth endureth from gener- | ation · to | gen-er- | ation.

Glory be to the Father, | and · to the | Son : || and | to · the | Ho-ly | Ghost :
As it was in the beginning, is now, and | ev-er | shall be : || world | with-out | end. A | men.

No. 3. FARRANT.

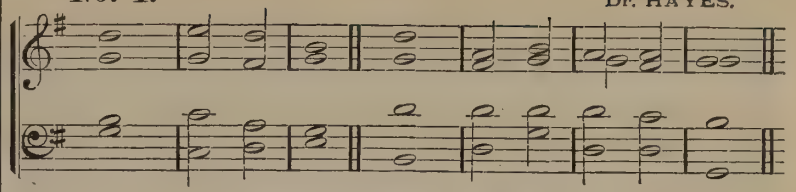


Benedictus. St. Luke, i. 68.

1 Blessed be the Lord God of | Is-ra- | el : || for he hath visited, | and · re- | deemed · his | people ;
2 And hath raised up a mighty sal- | va-tion | for us : || in the house | of · his | ser-vant | David ;
3 As he spake by the mouth of his | ho-ly | Prophets : || which have been | since · the | world · be- | gan ;
4 That we should be saved | from · our | enemies : || and from the hand of | all · that | hate— | us.

Glory be to the Father, | and · to the | Son : || and | to · the | Holy | Ghost ;
As it was in the beginning, is now, and | ev-er | shall be : || world | with-out | end. A- | men.

No. 4. Dr. HAYES.

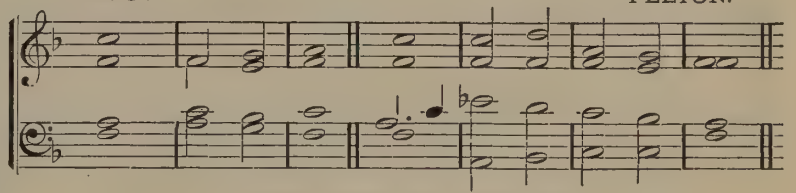


Bonum est confiteri. Psalm 92.

1 It is a good thing to give thanks un- | to · the | Lord : || and to sing praises unto thy | Name,— | O · Most | Highest ;
2 To tell of thy loving-kindness early | in · the | morning : || and of thy truth | in · the | night— | season.
3 Upon an instrument of ten strings, and up- | on · the | lute : || upon a loud instrument, | and · up- | on · the | harp.
4 For thou, Lord, hast made me glad | through · thy | works : || and I will rejoice in giving praise for the oper- | a-tions | of · thy | hands.

Glory be to the Father, and | to · the | Son : || and | to · the | Ho-ly | Ghost ;
As it was in the beginning, is now, and | ev-er | shall be : || world | with-out | end. A- | men.

No. 5. FELTON.

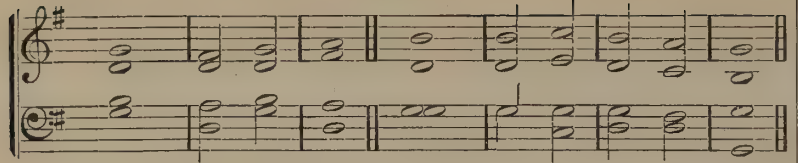


Benedic, anima mea. Psalm 103.

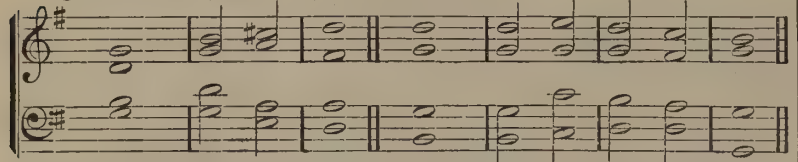
1 Praise the Lord, | O · my | soul : || and all that is within me, | praise · his | ho-ly | Name.
2 Praise the Lord, | O · my | soul : || and forget not | all · his | ben-e- | fits.
3 Who forgiveth | all · thy | sin : || and healeth all | thine · in- | firm-i- | ties ;
4 Who saveth thy life | from · de- | struction : || and crowneth thee with mercy and | loving- | kind- — | ness.
5 O praise the Lord, ye Angels of his, ye that ex- | cel · in | strength : || ye that fulfil his commandment, and hearken unto the | voice · of | his— | word.
6 O praise the Lord, all | ye · his | hosts : || ye servants of | his · that | do · his | pleasure.
7 O speak good of the Lord, all ye works of his, in all places of | his · do- | minion : || praise thou the | Lord,— | O · my | soul.

GLORIA PATRI.

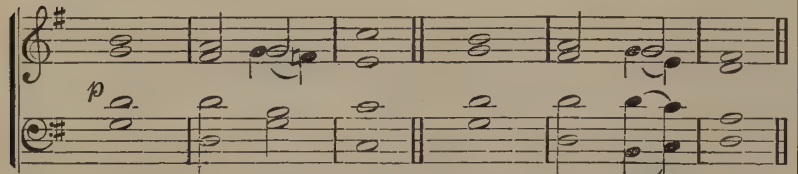
No. 6. Gloria in Excelsis.



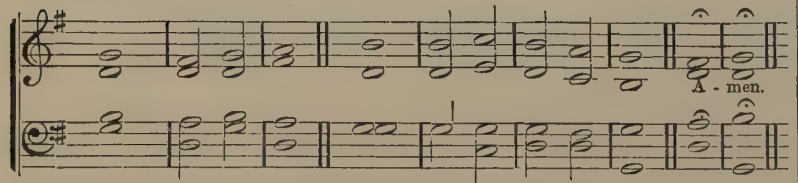
1 Glory be to | God on | high, || and on earth | peace, good | will towards | men.
2 We praise Thee, we bless Thee, we | worship | Thee, || we glorify Thee, we give thanks to | Thee for | Thy great | glory.



3 O Lord God, | Heavenly | King, || God the | Father, | Al- — | mighty!
4 O Lord, the only-begotten Son | Jesus | Christ, || O Lord God, Lamb of God, | Son— | of the | Father,

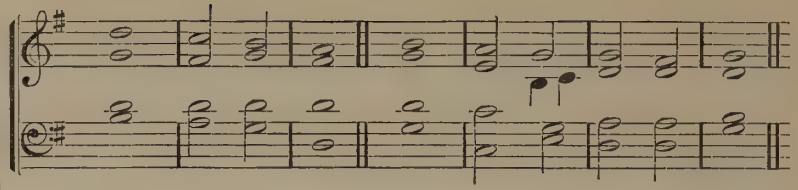


5 That takest away the | sins · of the | world, || have mercy up- | on— | us.
6 Thou that takest away the | sins · of the | world, || have mercy up- | on— | us.
7 Thou that takest away the | sins · of the | world, || re- | ceive our | prayer.
8 Thou that sittest at the right hand of | God the | Father, || have mercy up- | on— | us.



9 For Thou only | art— | holy, || Thou | only | art the | Lord.
10 Thou only, O Christ, with the | Holy | Ghost, || art most high in the | glory of | God the | Father. || A- — | men.

No. 7.

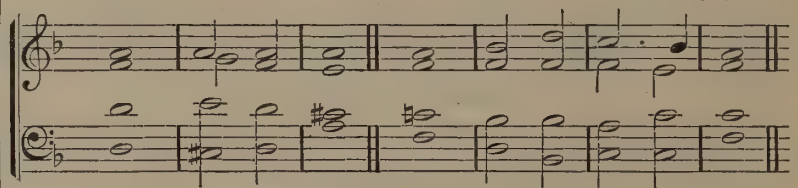


Lætatus sum. Psalm 122.

1 I was glad when they said | un-to | me: || We will go into the | house— | of the | Lord.
2 Our feet shall stand | in · thy | gates: || O | —Je- | ru-sa- | lem.
3 Jerusalem is built | as · a | city: || that is at | uni-ty | in · it- | self.
4 For thither the tribes go up, even the tribes | of · the | Lord: || to testify unto Israel, to give thanks unto the | Name— | of · the | Lord.
5 For there is the | seat · of | judgment: || even the seat | of · the | house · of | David.
6 O pray for the peace of Je- | ru-sa- | lem: || they shall prosper | that— | love— | thee.
7 Peace be with- | in · thy | walls: || and plenteous- | ness · with- | in · thy | palaces.
8 For my brethren and com- | pan-ions' | sakes: || I will | wish— | thee · pros- | perity.
9 Yea, because of the house of the | Lord · our | God: || I will | seek · to | do · thee | good.

Gloria Patri.

No. 8. FELTON.

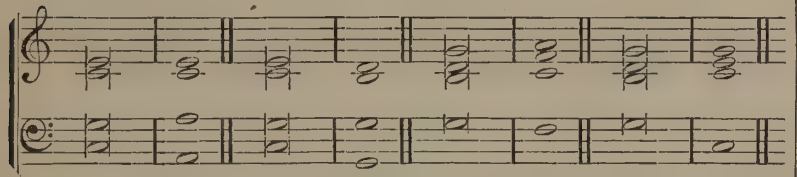


Domine, quis habitabit? Psalm 15.

1 Lord, who shall dwell | in · thy | tabernacle: || or who shall rest up- | on · thy | ho-ly | hill?
2 Even he that leadeth an | uncor-rupt | life: || and doeth the thing which is right, and speaketh the | truth— | from · his | heart.
3 He that hath used no deceit in his tongue, nor done evil | to · his | neighbor: || and | hath · not | slandered · his | neighbor.

4 He that setteth not by himself, but is lowly in | his · own | eyes : || and maketh much of | them · that | fear · the | Lord.
5 He that swareth unto his neighbor, and disap- | pointeth · him | not : || though it | were · to | his · own | hindrance.
6 He that hath not given his money up- | on— | usury : || nor taken reward a- | gainst · the | in-no- | cent.
7 Whoso doeth | these— | things : || shall | nev- — | —er | fall.
Glory be to the Father, | and · to the | Son : || and | to · the | Ho-ly | Ghost ;
As it was in the beginning, is now, and | ev-er | shall · be : || world | with-out | end. A- | men.

No. 9.

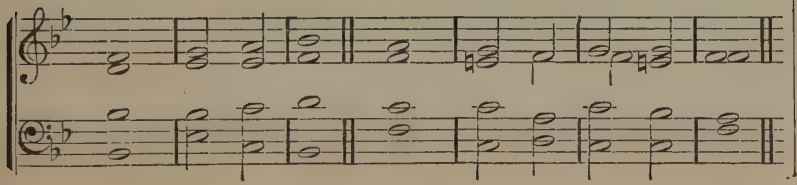


De profundis. Psalm 130.

1 Out of the deep have I called unto thee, O | Lord : || Lord, hear my | voice. || O let thine ears consider | well : || the voice of my com- | plaint.
2 If thou, Lord, wilt be extreme to mark what is done a- | miss : || O Lord, who may a- | bide it. || For there is mercy with | thee : || therefore shalt thou be | feared.
3 I look for the Lord, my soul doth wait for | him : || in his word is my | trust. || My soul fleeth unto the | Lord : || before the morning watch, I say before the morning | watch.
4 O Israel, trust in the Lord, for with the Lord there is | mercy : || and with him is plenteous re- | demption. || And he shall redeem Isra- | el : || from all his | sins.
Glory be to the Father, and to the | Son : || and to the Holy | Ghost ; || As it was in the beginning, is now, and ever shall | be : || world without end. A- | men.

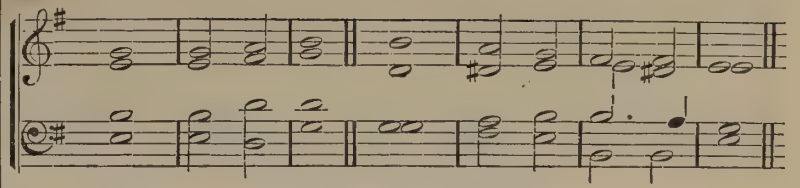
No. 10.

From "Trinity Psalter."



No. 11.

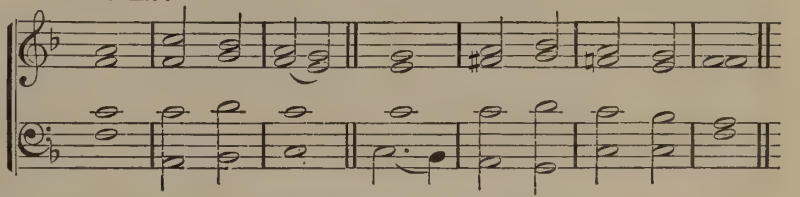
Dr. BLOW.



Dominus regit me. Psalm 23.

1 The Lord | is · my | shepherd : || therefore | can · I | lack— | nothing.
2 He shall feed me in a | green— | pasture : || and lead me forth be- | side · the | waters · of | comfort.
3 He shall con- | vert · my | soul : || and bring me forth in the paths of righteousness | for · his | Name's— | sake.
4 Yea, though I walk through the valley of the shadow of death, I will | fear · no | evil : || for thou art with me ; thy rod and thy | staff— | com-fort | me.
5 Thou shalt prepare a table before me against them that | trou-ble | me : || thou hast anointed my head with oil | and · my | cup · shall be | full.
6 But thy loving-kindness and mercy shall follow me all the days | of · my | life : || and I will dwell in the house | of · the | Lord · for | ever.
Glory be to the Father, | and · to the | Son : || and | to · the | Ho-ly | Ghost ;
As it was in the beginning, is now, and | ev-er | shall be : || world | with-out | end. A— | men.

No. 12.

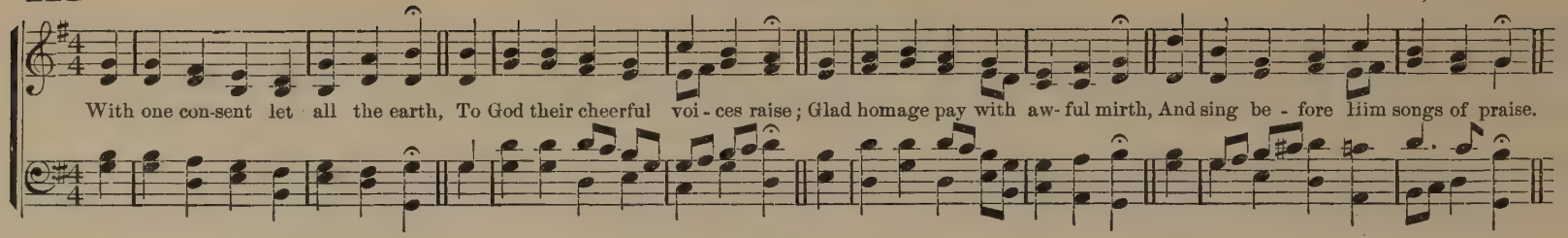


Nunc dimittis. St. Luke, ii. 29.

1 Lord, now lettest thou thy servant de- | part · in | peace : || ac- | cord-ing | to · thy | word.
2 For | mine— | eyes : || have | seen— | thy · sal- | vation.
3 Which thou | hast · pre- | pared : || before the | face · of | all · — | people,
4 To be a light to | light-en the | Gentiles : || and to be the glory of thy | peo-ple | Is-ra- | el.
Glory be to the Father, | and · to the | Son : || and | to · the | Ho-ly | Ghost ;
As it was in the beginning, is now, and | ev-er | shall be : || world | with-out | end. A- | men.

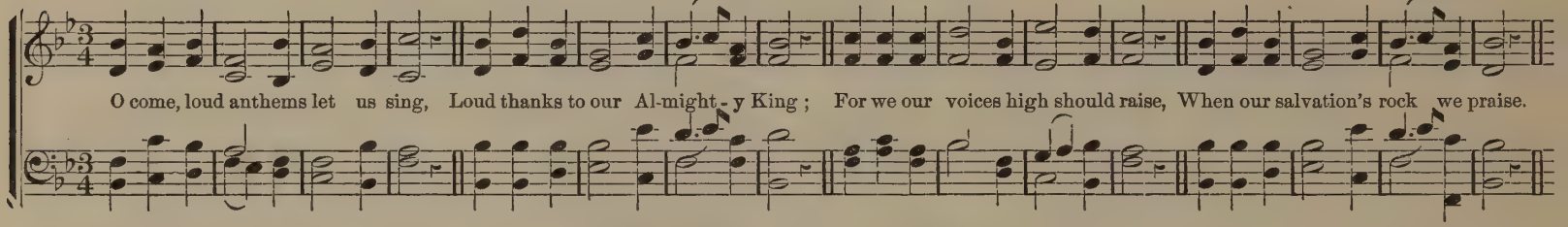
OLD HUNDREDTH. L. M.

G. FRANCK, 1545.



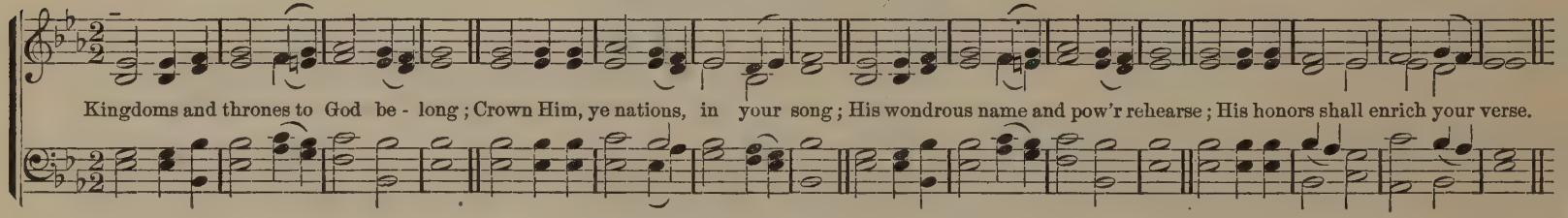
MENDON. L. M.

German.



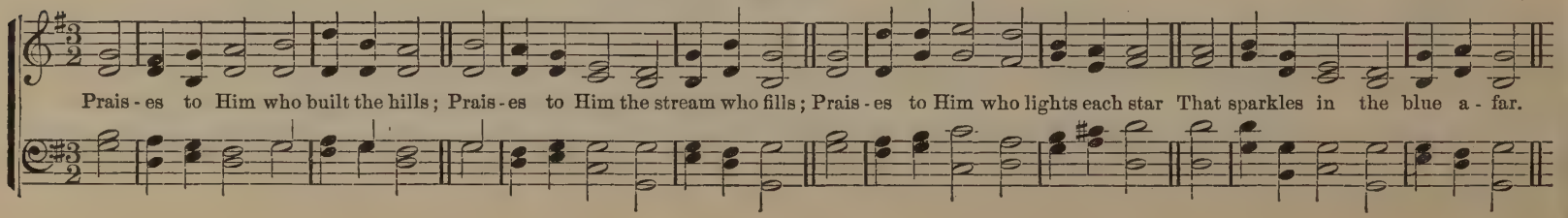
HAMBURG. L. M.

L. MASON.

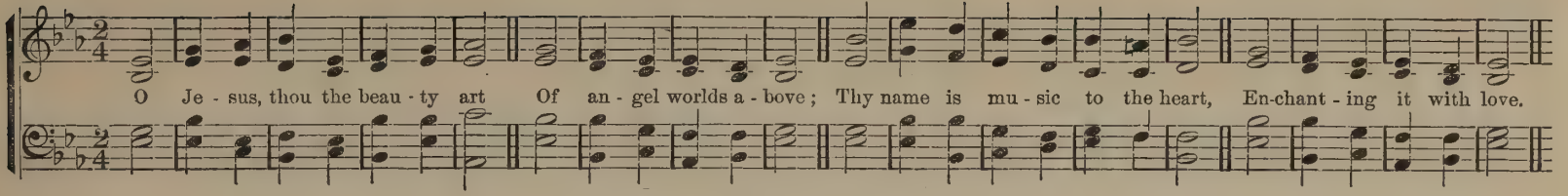


ROCKINGHAM. L. M.

L. MASON.

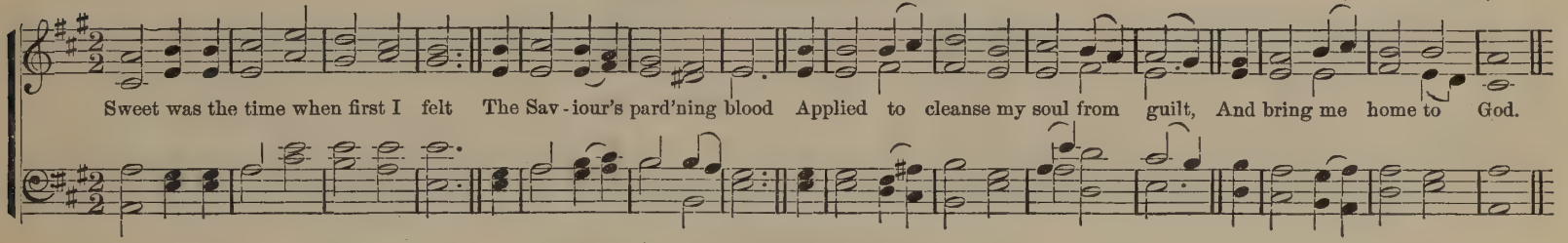


DUNDEE. C. M.

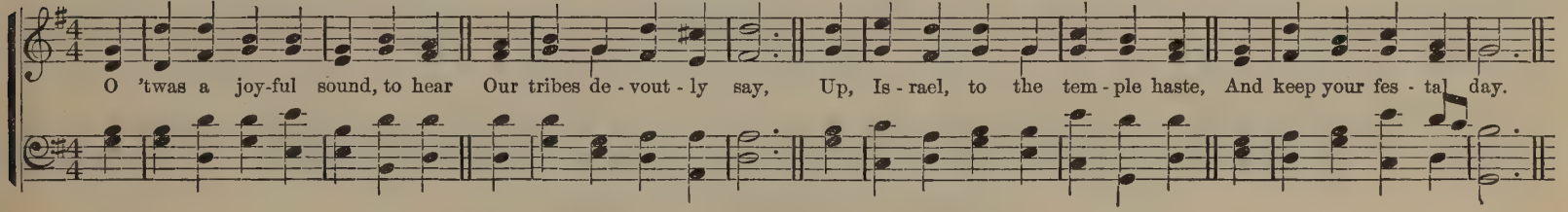


DEDHAM. C. M.

W. GARDINER.

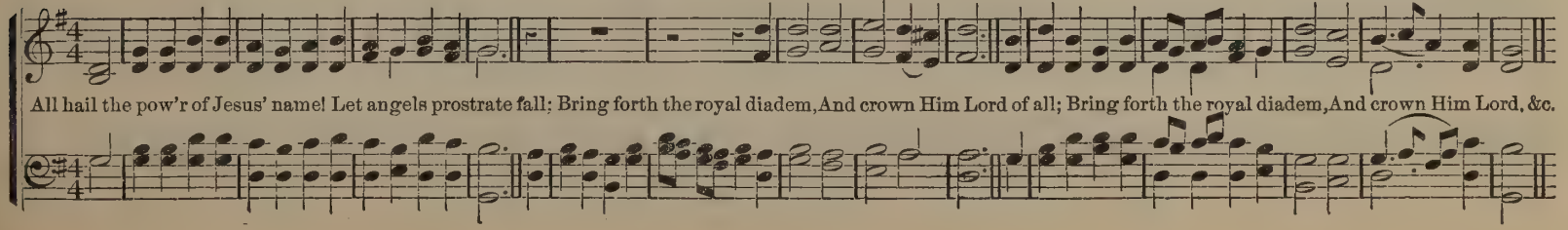


MEAR. C. M.

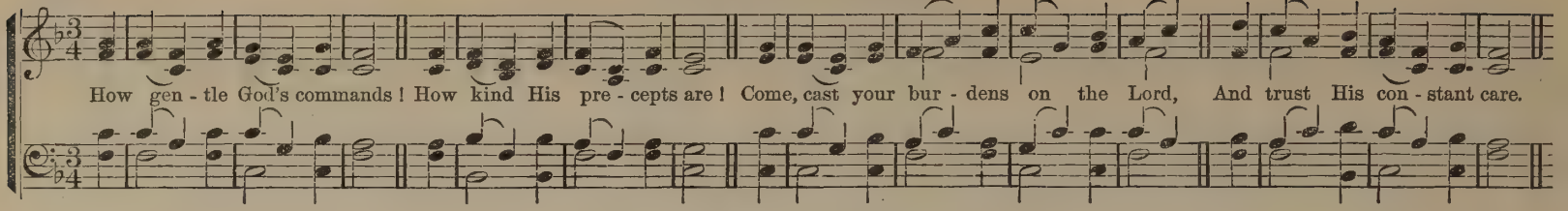


CORONATION. C. M.

O. HOLDEN.

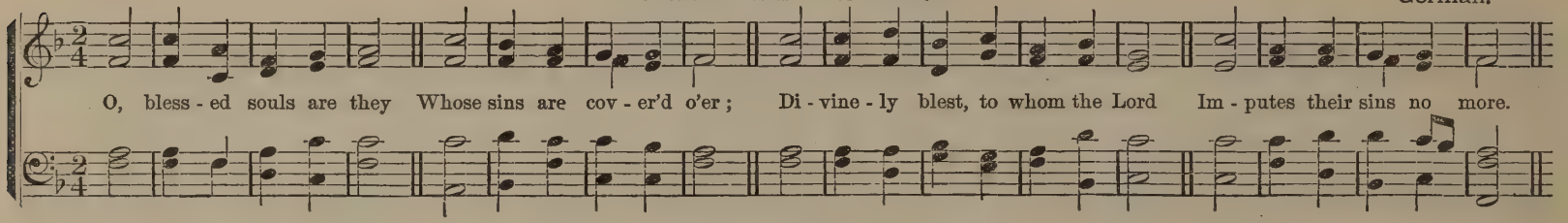


DENNIS. S. M.



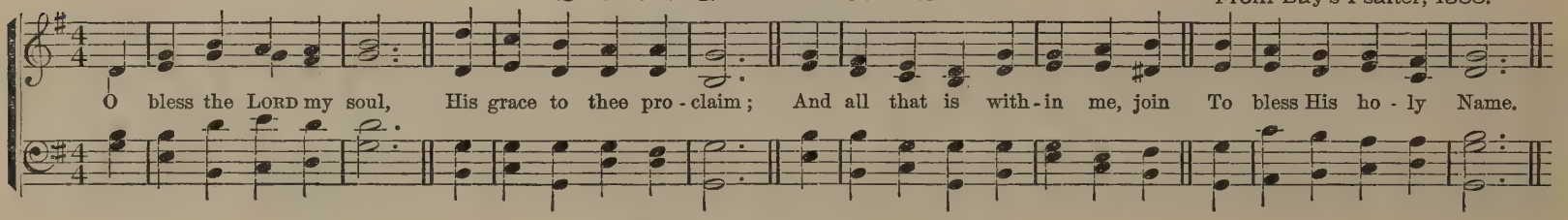
BADEA. S. M.

German.



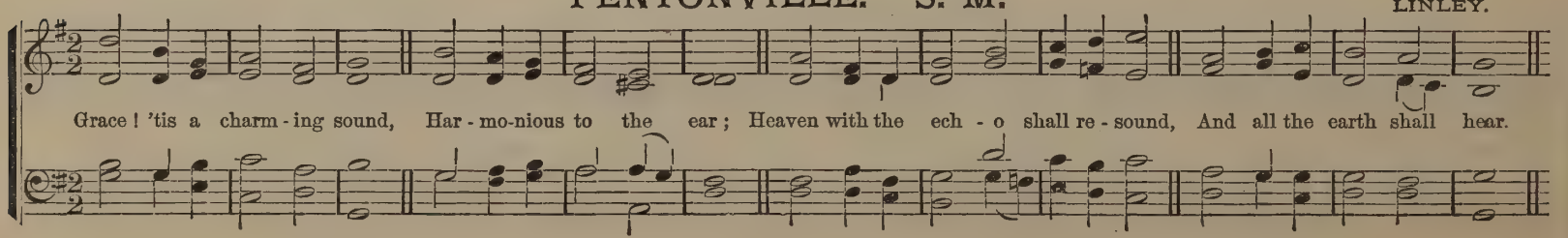
ST. MICHAEL'S. S. M.

From Day's Psalter, 1588.

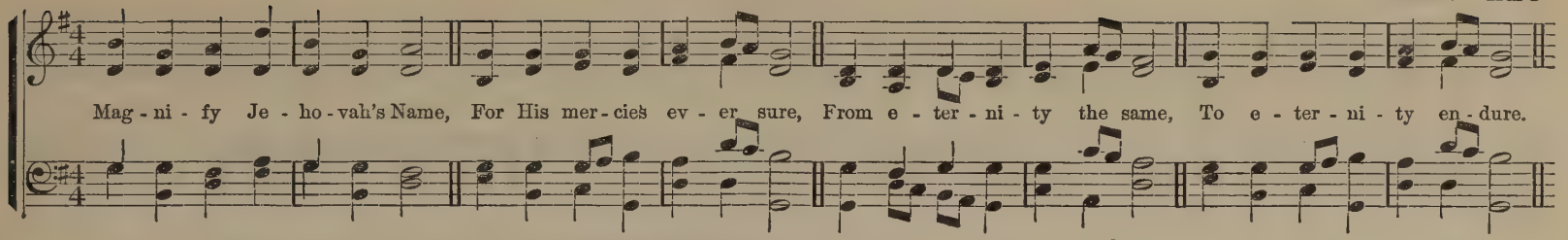


PENTONVILLE. S. M.

LINLEY.

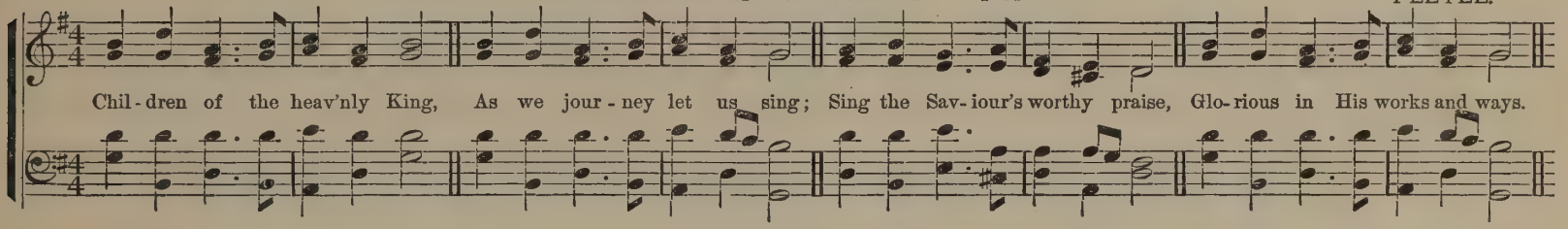


NUREMBURG. 7s.



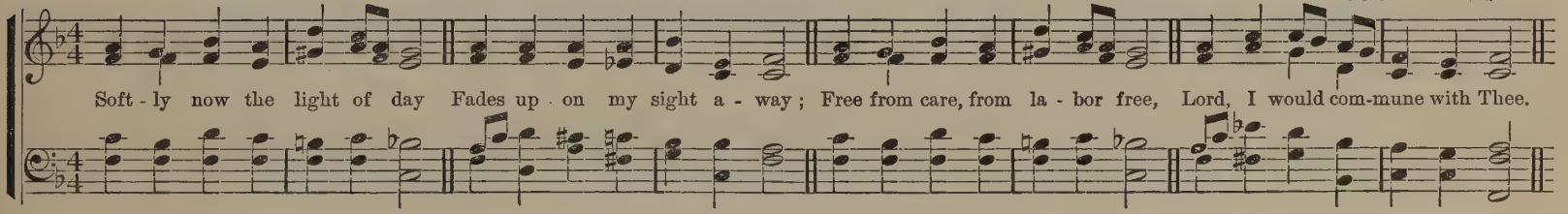
PLEYEL'S HYMN. 7s.

PLEYEL.



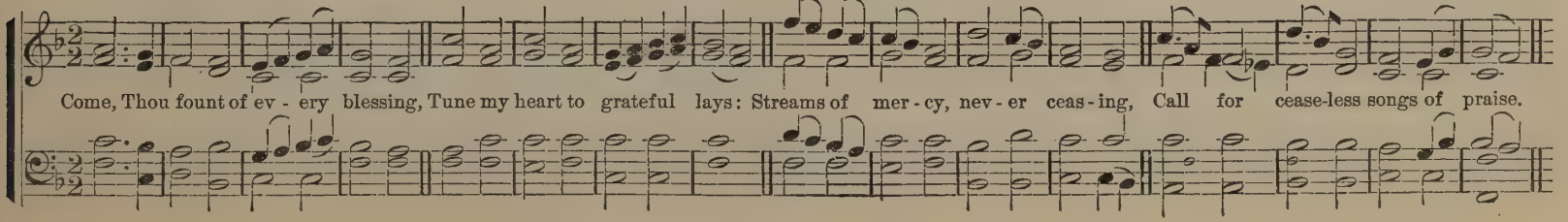
WEBER. 7s.

Von WEBER.



WORTHING. 8s & 7s.

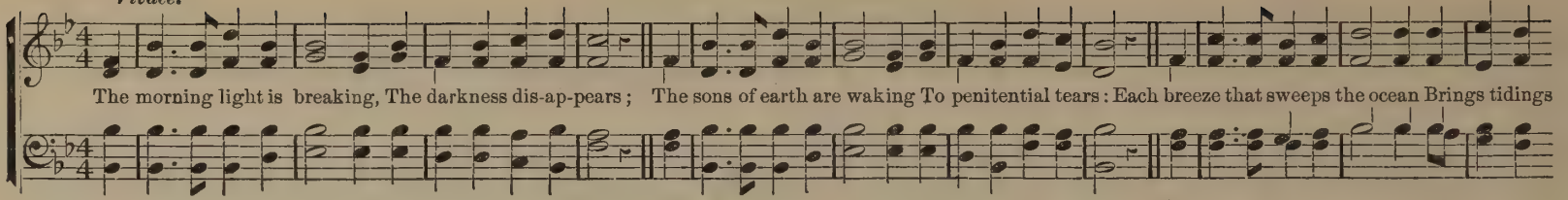
SCHELZ.



GOODWIN. 7s & 6s.

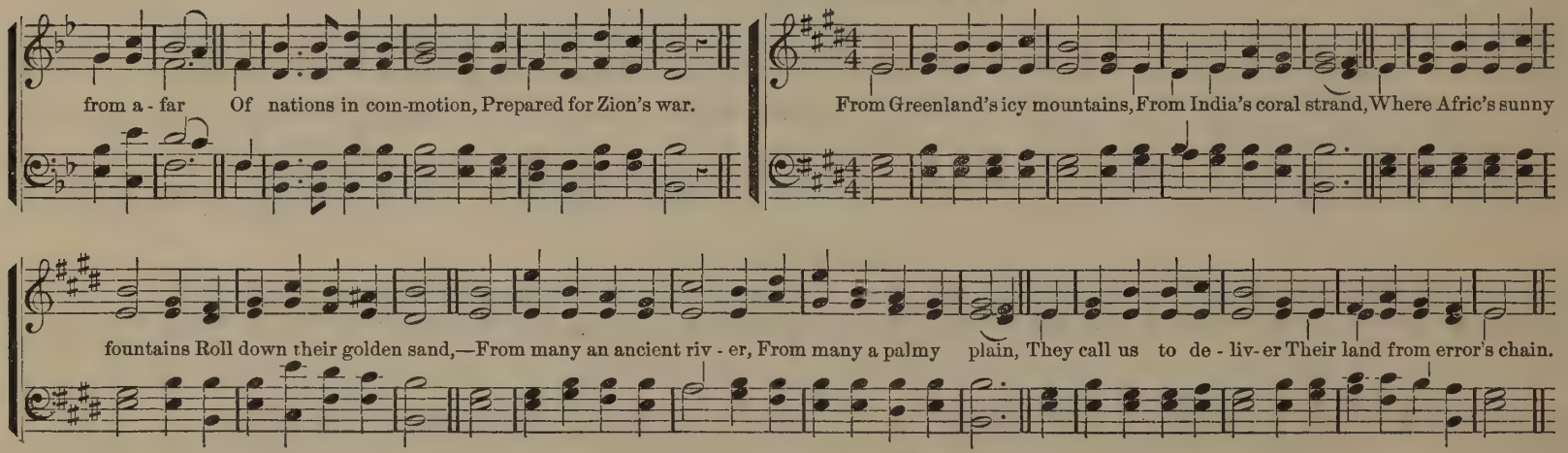
GEO. JAMES WEBB.

Vivace.



MISSIONARY HYMN. 7s & 6s.

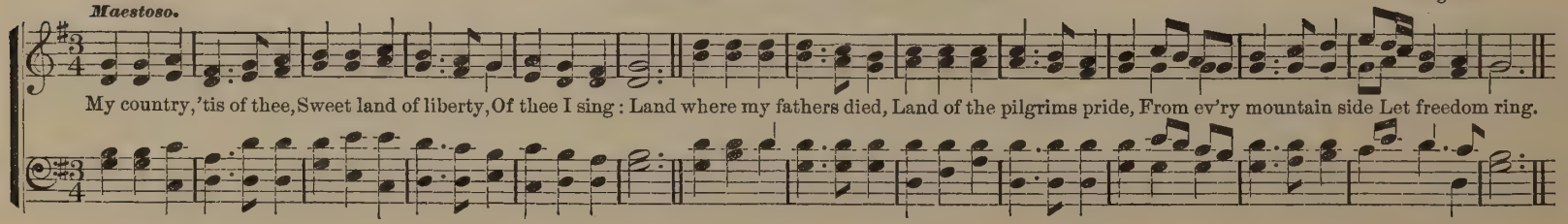
L. MASON.



AMERICA. 6s & 4s.

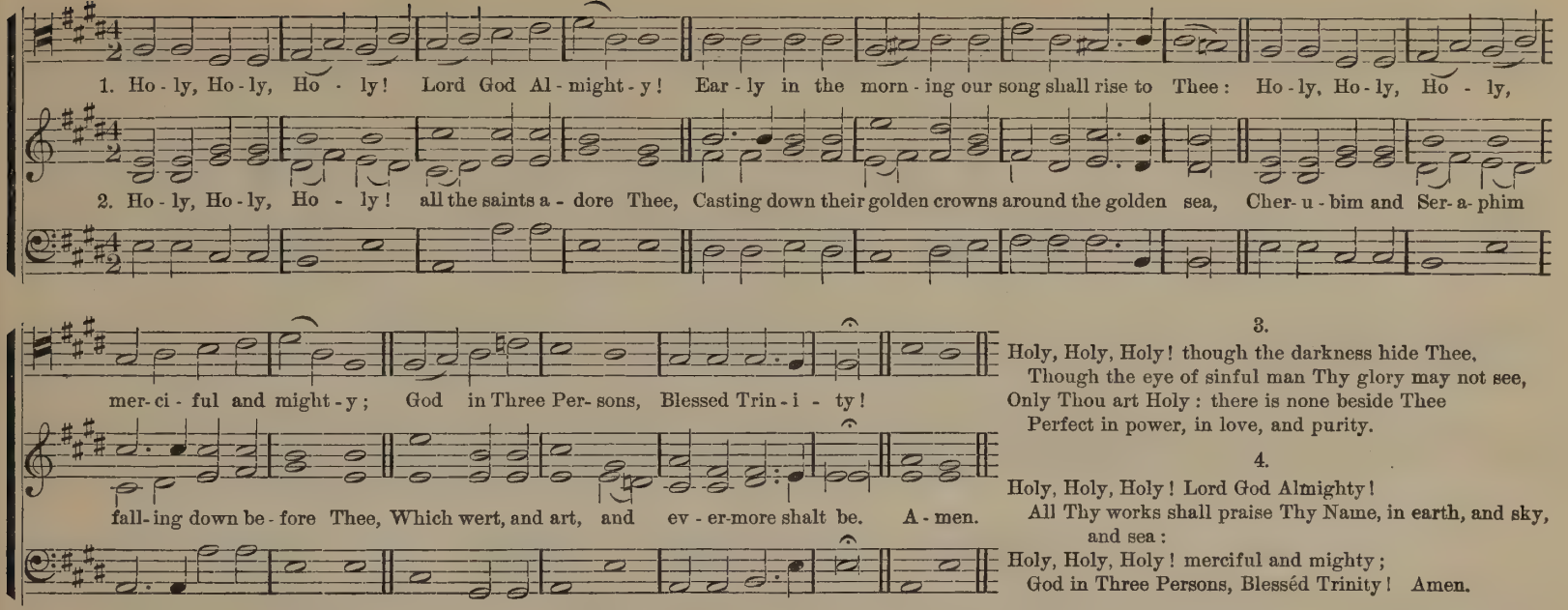
English.

Maestoso.



NICÆA. P. M.*

Rev. J. B. DYKES.



3.

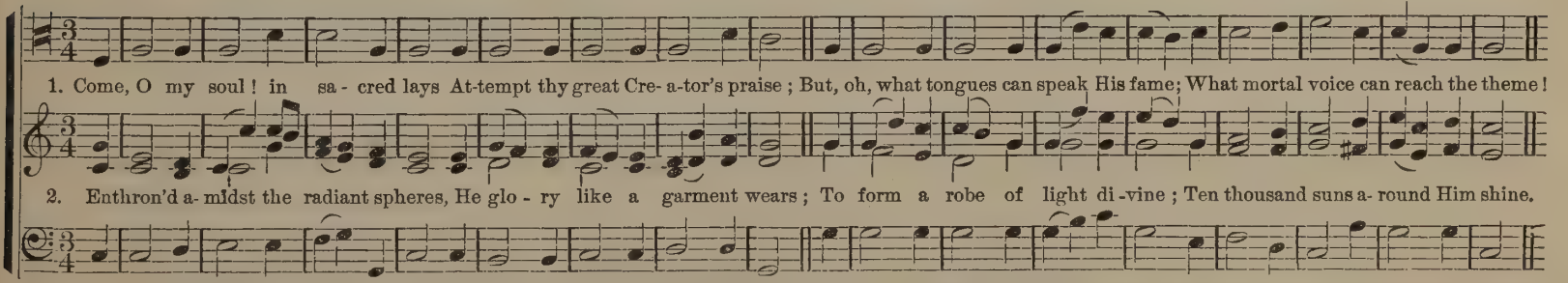
Holy, Holy, Holy! though the darkness hide Thee,
Though the eye of sinful man Thy glory may not see,
Only Thou art Holy: there is none beside Thee
Perfect in power, in love, and purity.

4.

Holy, Holy, Holy! Lord God Almighty!
All Thy works shall praise Thy Name, in earth, and sky, and sea:
Holy, Holy, Holy! merciful and mighty;
God in Three Persons, Blesséd Trinity! Amen.

KINGSLAKE. L. M.

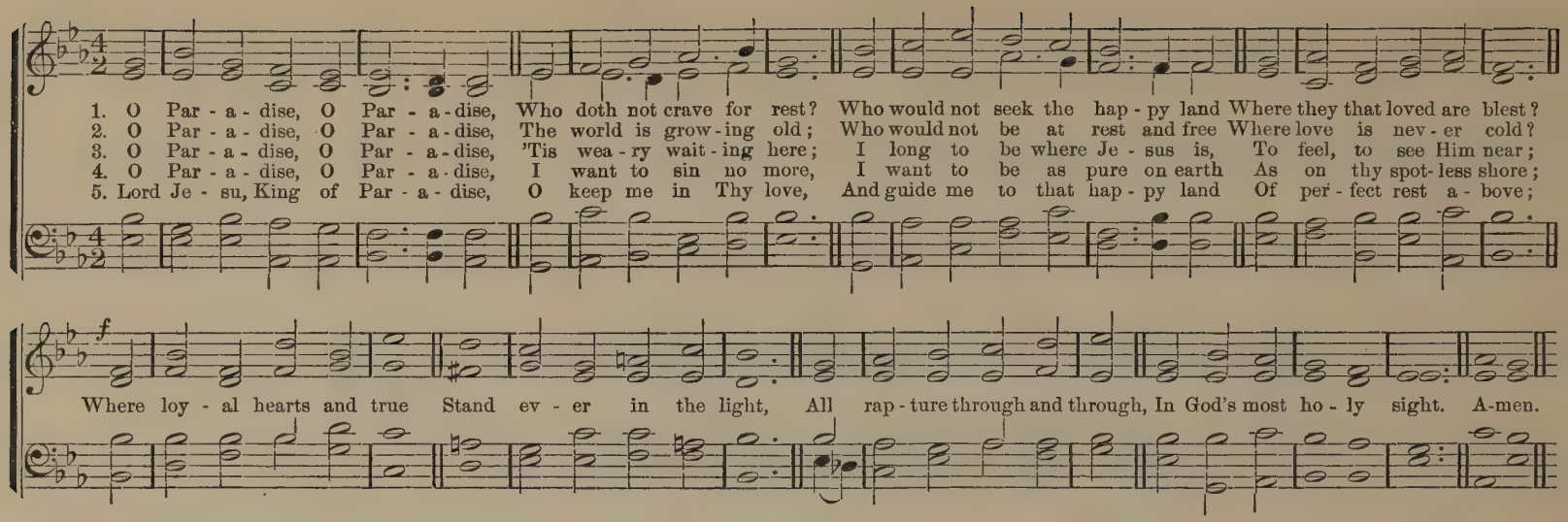
S. WESLEY MARTIN.



* *The above tune, although written in open notes, is to be sung as rapidly as if written in the more familiar black note. It is a common error to suppose that white or open notes indicate a slow movement.*

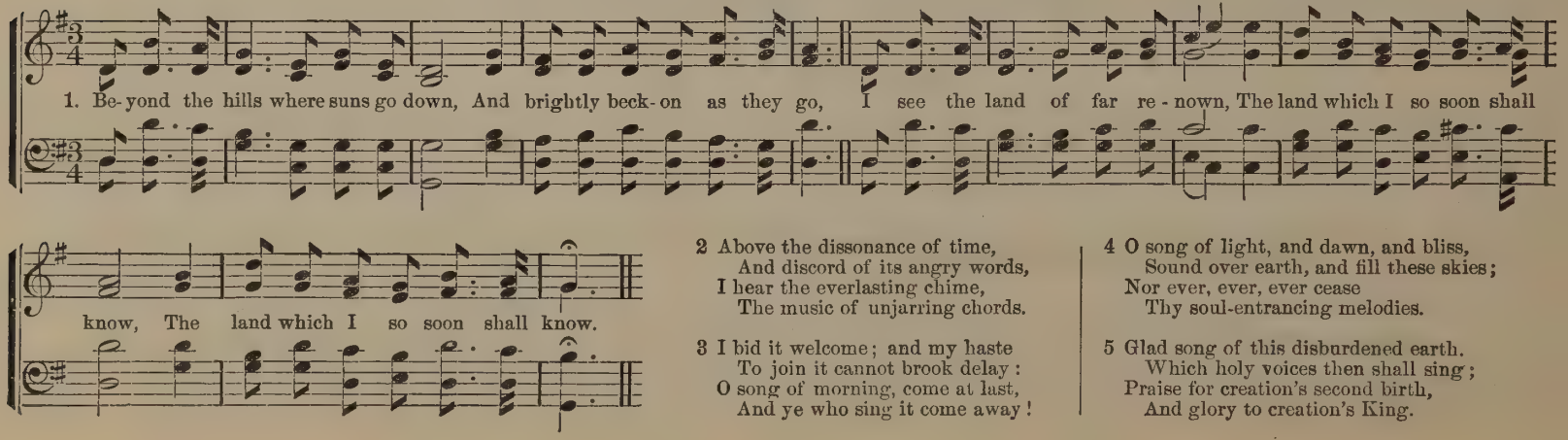
O PARADISE.

Sir H. SMART.



BEYOND THE HILLS. L. M.

W. H. W., August 4, 1876.



2 Above the dissonance of time,
And discord of its angry words,
I hear the everlasting chime,
The music of unjarring chords.

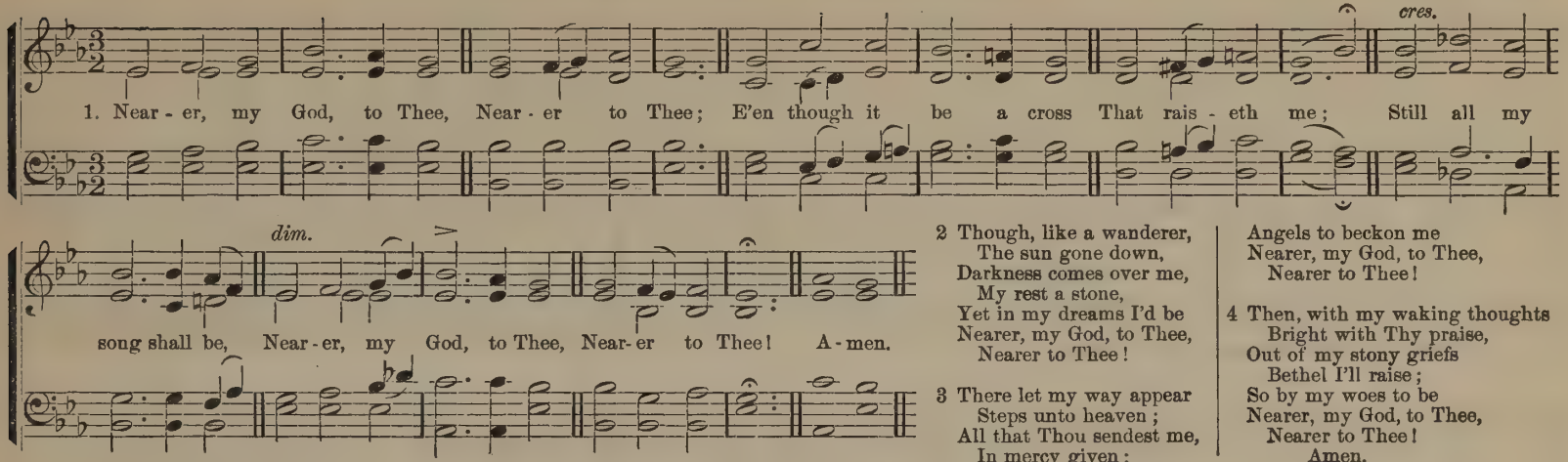
3 I bid it welcome; and my haste
To join it cannot brook delay:
O song of morning, come at last,
And ye who sing it come away!

4 O song of light, and dawn, and bliss,
Sound over earth, and fill these skies;
Nor ever, ever, ever cease
Thy soul-entrancing melodies.

5 Glad song of this disburdened earth.
Which holy voices then shall sing;
Praise for creation's second birth,
And glory to creation's King.

NEARER, MY GOD, TO THEE. 6s & 4s.

Rev. J. B. DYKES.



2 Though, like a wanderer,
The sun gone down,
Darkness comes over me,
My rest a stone,
Yet in my dreams I'd be
Nearer, my God, to Thee,
Nearer to Thee!

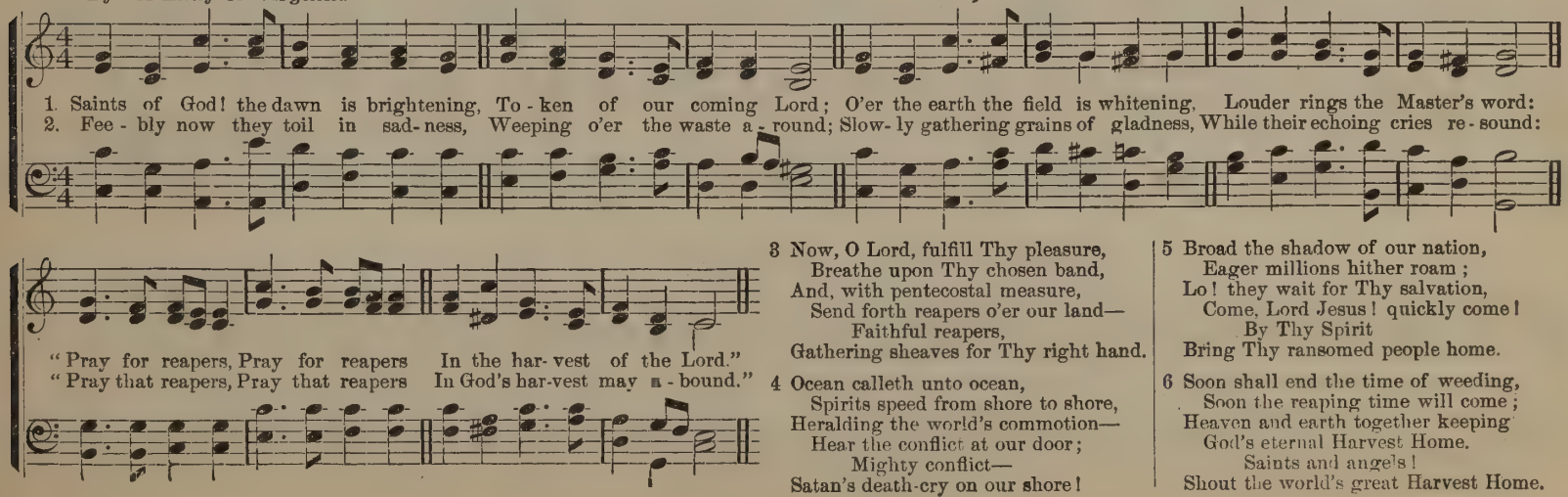
3 There let my way appear
Steps unto heaven;
All that Thou sendest me,
In mercy given;
Angels to beckon me
Nearer, my God, to Thee,
Nearer to Thee!

4 Then, with my waking thoughts
Bright with Thy praise,
Out of my stony griefs
Bethel I'll raise;
So by my woes to be
Nearer, my God, to Thee,
Nearer to Thee!
Amen.

PRAY FOR REAPERS. 8s, 7s & 4s.

By "A Lady of Virginia."

W. H. W.



3 Now, O Lord, fulfill Thy pleasure,
Breathe upon Thy chosen band,
And, with pentecostal measure,
Send forth reapers o'er our land—
Faithful reapers,
Gathering sheaves for Thy right hand.

4 Ocean calleth unto ocean,
Spirits speed from shore to shore,
Heralding the world's commotion—
Hear the conflict at our door;
Mighty conflict—
Satan's death-cry on our shore!

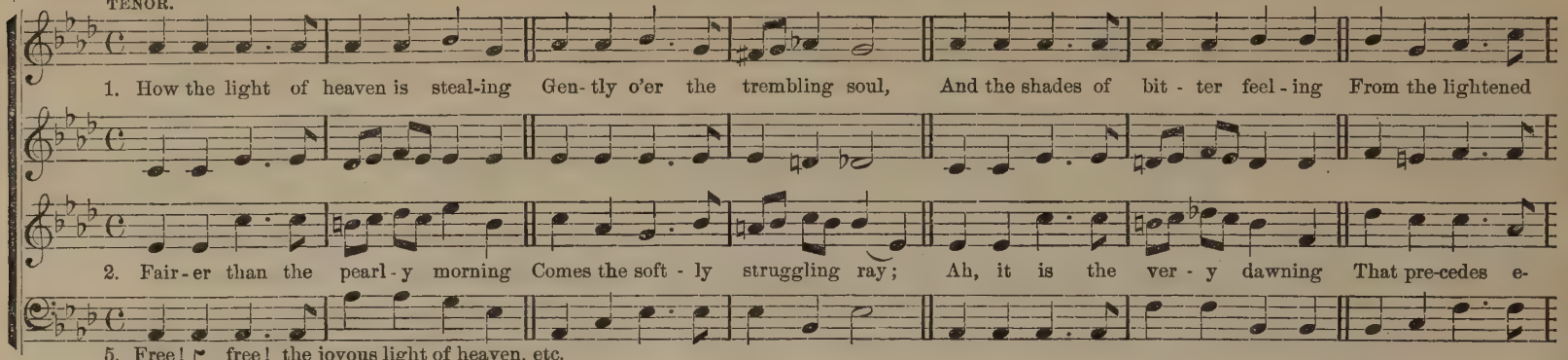
5 Broad the shadow of our nation,
Eager millions hither roam;
Lo! they wait for Thy salvation,
Come, Lord Jesus! quickly come!
By Thy Spirit
Bring Thy ransomed people home.

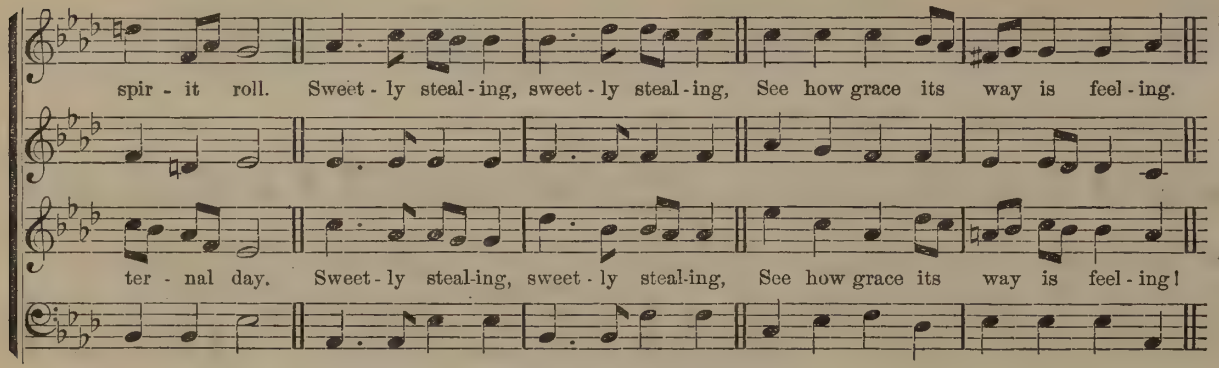
6 Soon shall end the time of weeding,
Soon the reaping time will come;
Heaven and earth together keeping
God's eternal Harvest Home.
Saints and angels!
Shout the world's great Harvest Home.

Words by F. W. FABER.

THE WORK OF GRACE.

W. H. W. Aug. 2, 1876.





3 Now upon the favorite passion
Falls a steady ray of grace;
And the lights of world and fashion
In the new light fade apace.
Sweetly stealing, etc.

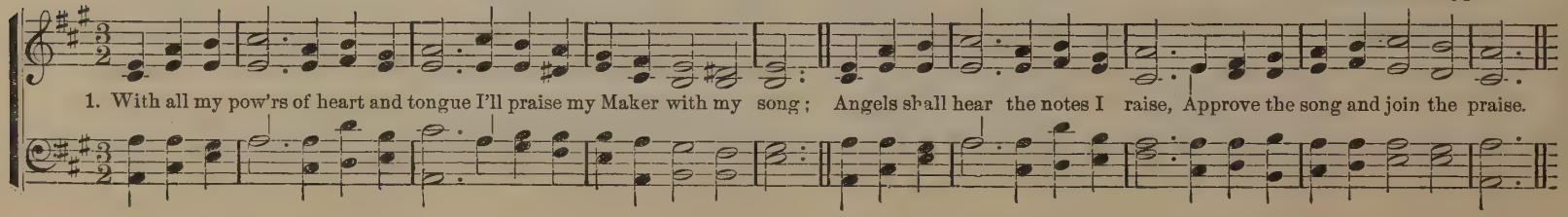
4 See, more light! the spirit tingles
With contrition's piercing dart;—
More,—and love divinely mingles
Ease and gladness with the smart.
Sweetly stealing, etc.

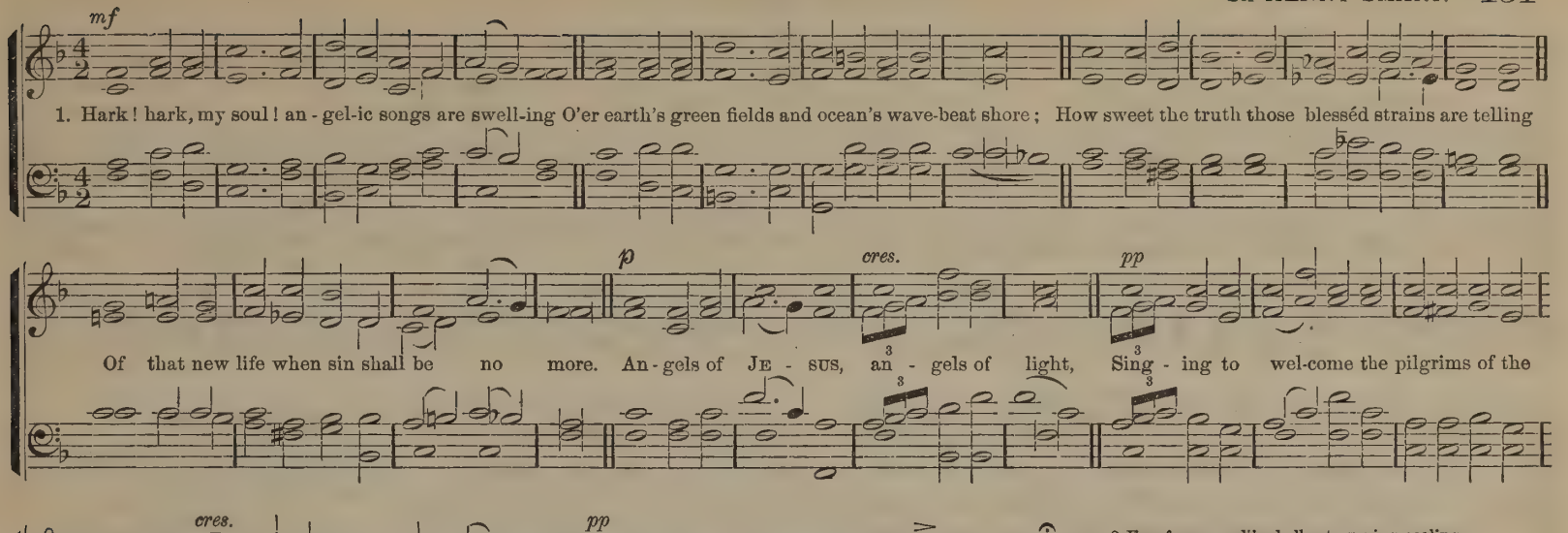
5 Free! free! the joyous light of heaven
Comes with full and fair release;—
O what light! all sin forgiven,
Jesus, mercy, love, and peace.
Sweetly stealing, etc.

SONG OF GLADNESS. L. M.

Allegro.

J. H. LESLIE. *By per.*





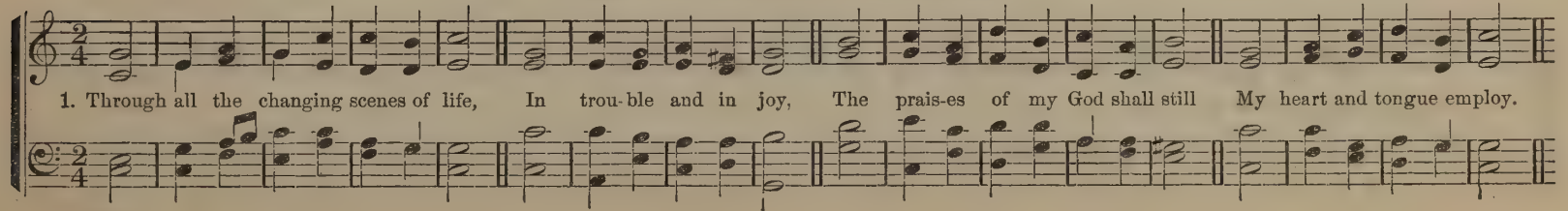
2 Far, far away, like bells at evening pealing,
The voice of JESUS sounds o'er land and sea,
And laden souls by thousands meekly stealing,
Kind Shepherd, turn their weary steps to Thee.

3 Rest comes at length, though life be long and dreary,
The day must dawn, and darksome night be past;
Faith's journey ends in welcome to the weary,
And heaven, the heart's true home, will come at last.

4 Angels, sing on! your faithful watches keeping;
Sing us sweet fragments of the songs above;
Till morning's joy shall end the night of weeping,
And life's long shadows break in cloudless love.

ST. ANN'S. C. M.

Dr. CROFT.

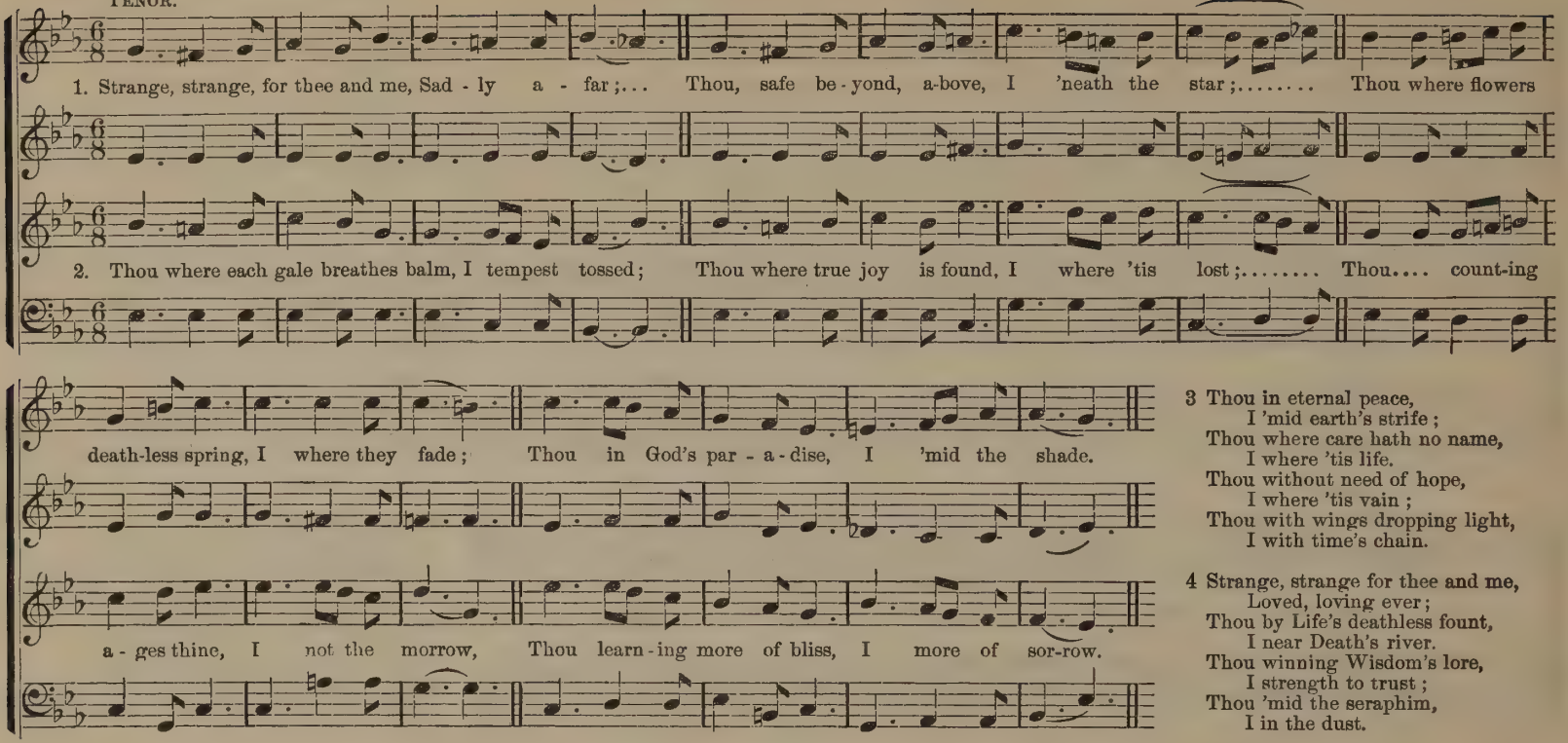


132 Words by PHOEBE CARY.

THOU AND I.

W. H. W. Aug. 3, 1876.

TENOR.

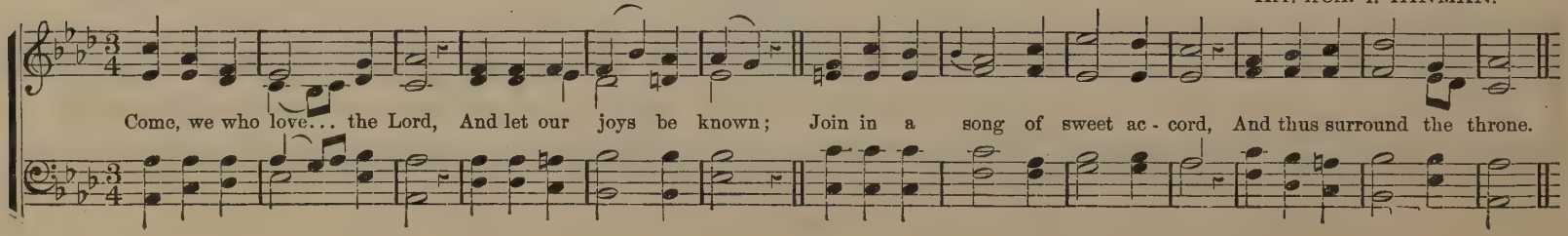


3 Thou in eternal peace,
I 'mid earth's strife;
Thou where care hath no name,
I where 'tis life.
Thou without need of hope,
I where 'tis vain;
Thou with wings dropping light,
I with time's chain.

4 Strange, strange for thee and me,
Loved, loving ever;
Thou by Life's deathless fount,
I near Death's river.
Thou winning Wisdom's lore,
I strength to trust;
Thou 'mid the seraphim,
I in the dust.

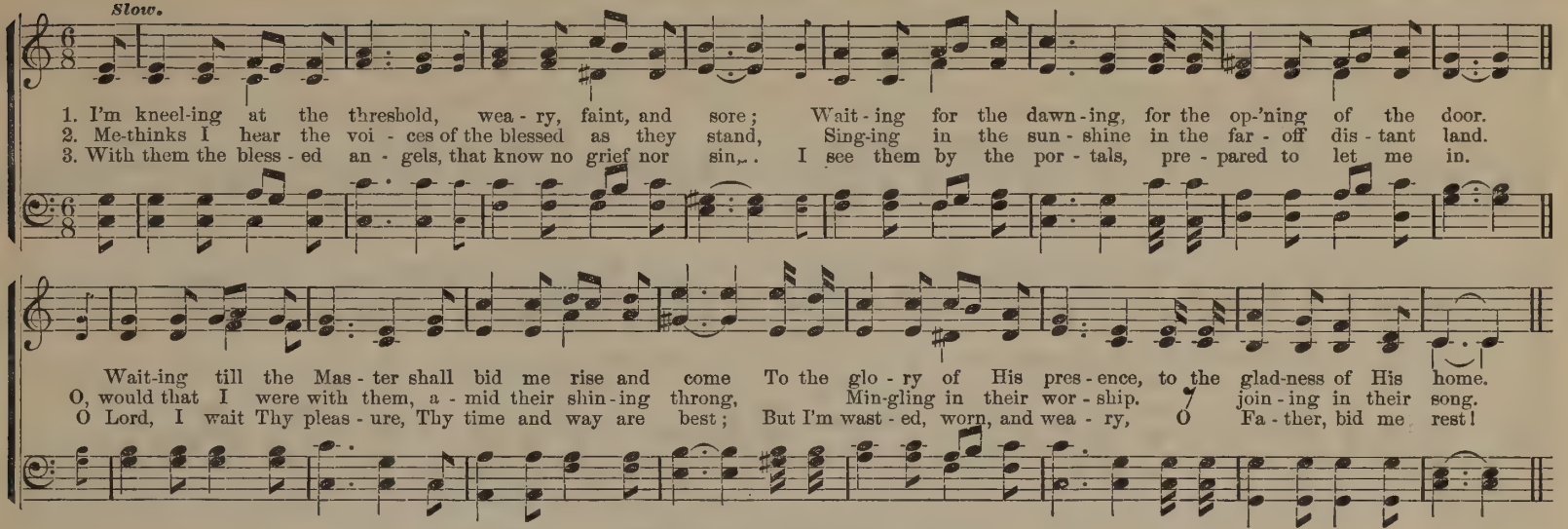
BLUE RIDGE. S. M.

Arr. from I. HINMAN.



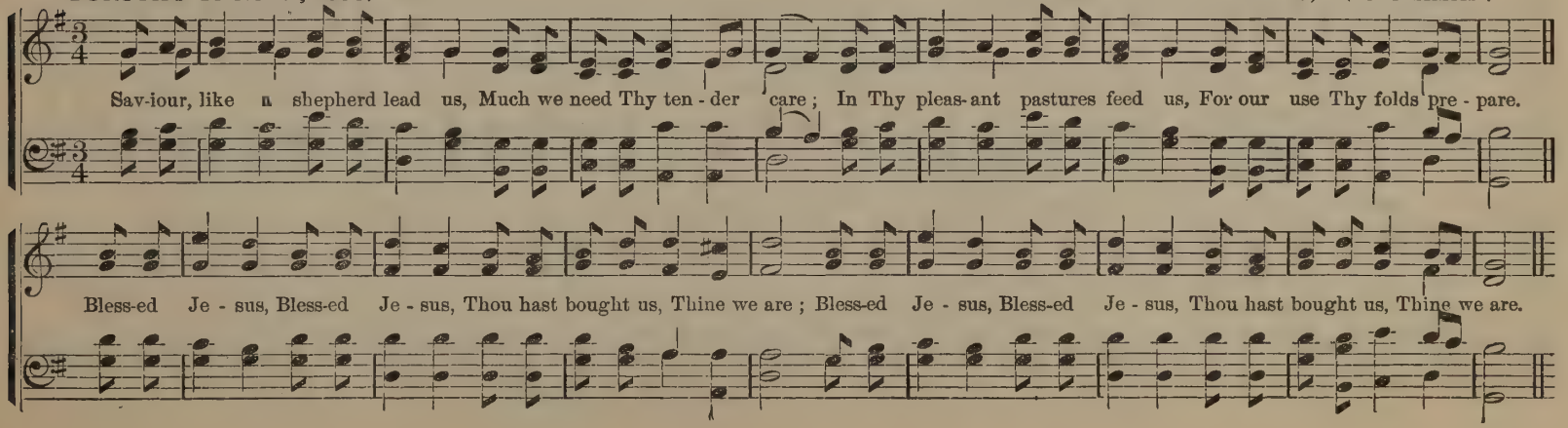
KNEELING AT THE THRESHOLD.

W. H. W. Aug. 24, 1876.



SAVIOUR, LIKE A SHEPHERD LEAD US. 8s, 7s & 4.

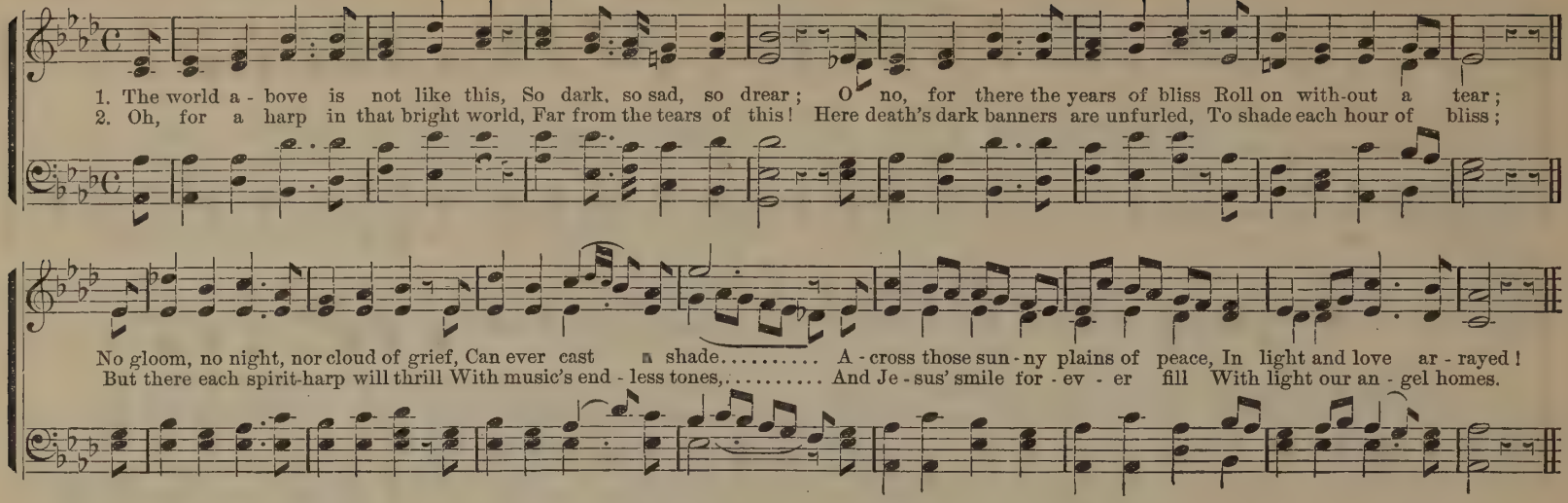
DOROTHY THRUPP, 1838. J. M. STILLMAN.



Rev. G. HARTLEY.

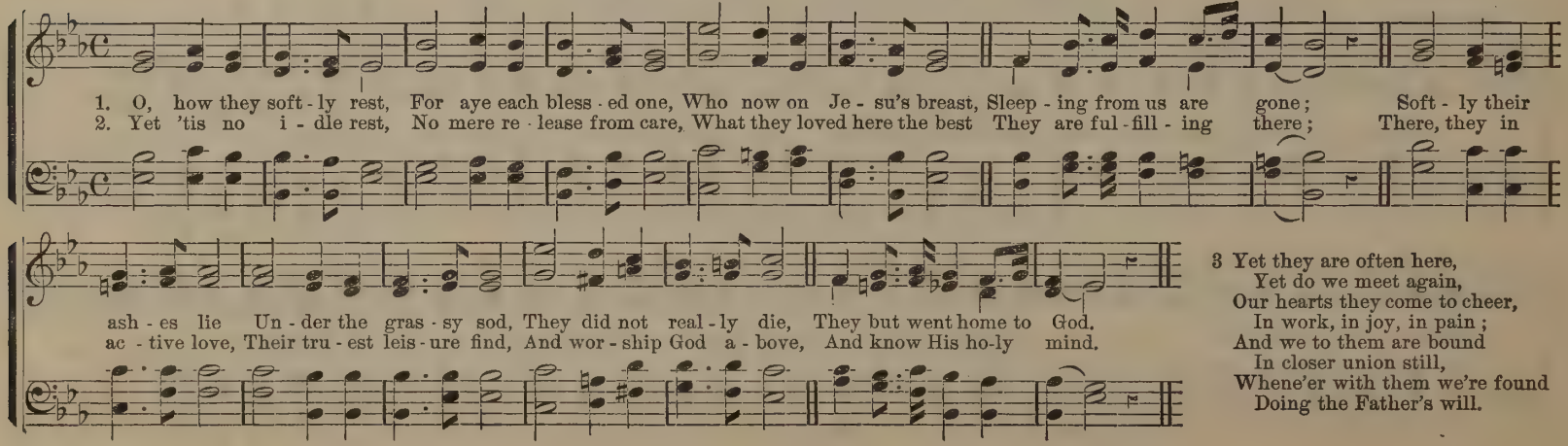
THE WORLD ABOVE.

W. H. W. Aug. 23, 1876.



O, HOW THEY SOFTLY REST.

W. H. W.

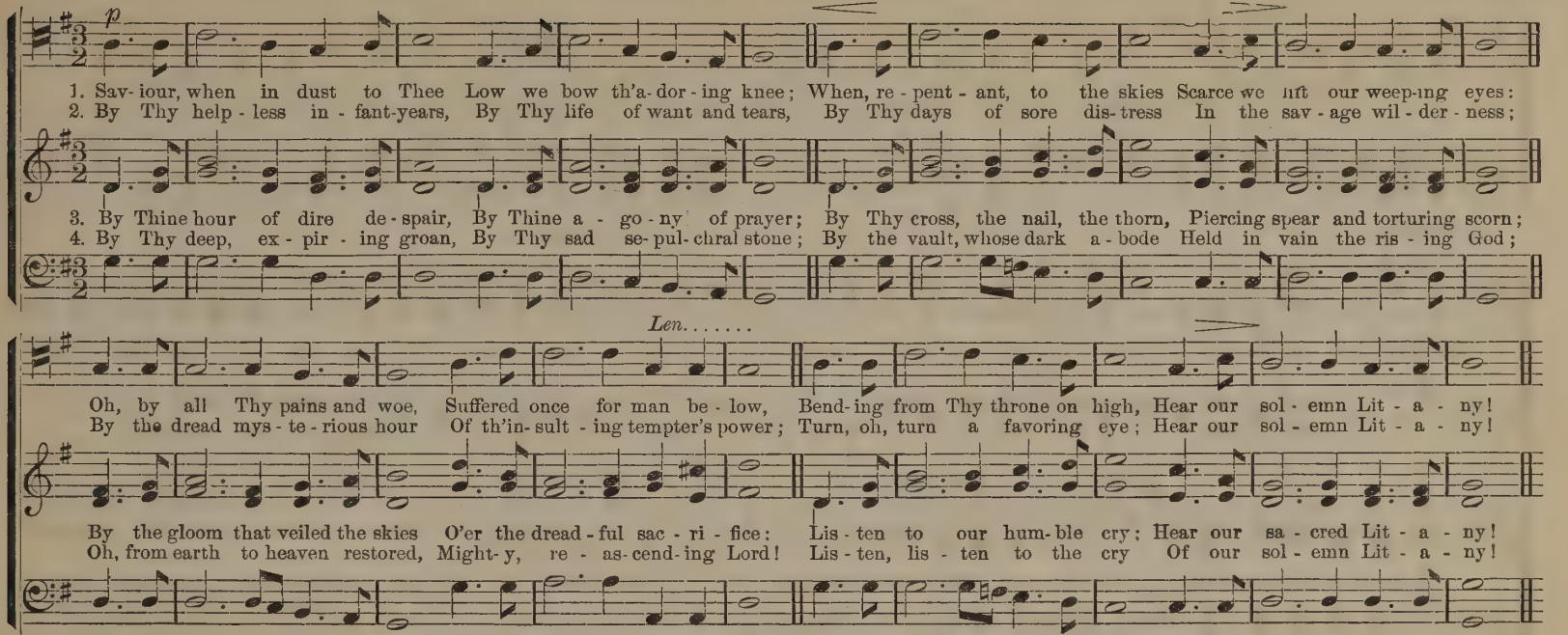


3 Yet they are often here,
Yet do we meet again,
Our hearts they come to cheer,
In work, in joy, in pain;
And we to them are bound
In closer union still,
Whene'er with them we're found
Doing the Father's will.

Words by Sir ROBERT GRANT.*

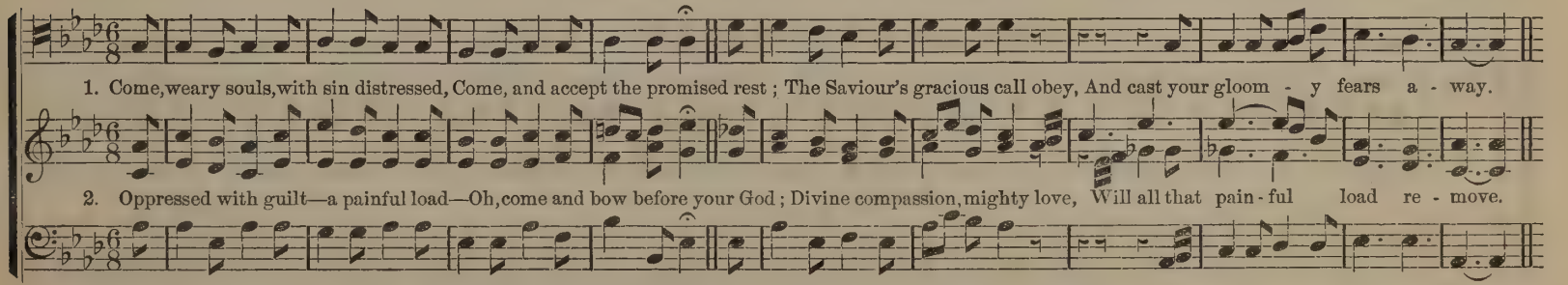
GRANT. 7s. Double.

Music by L. P. HORTON, Sept., 1877.



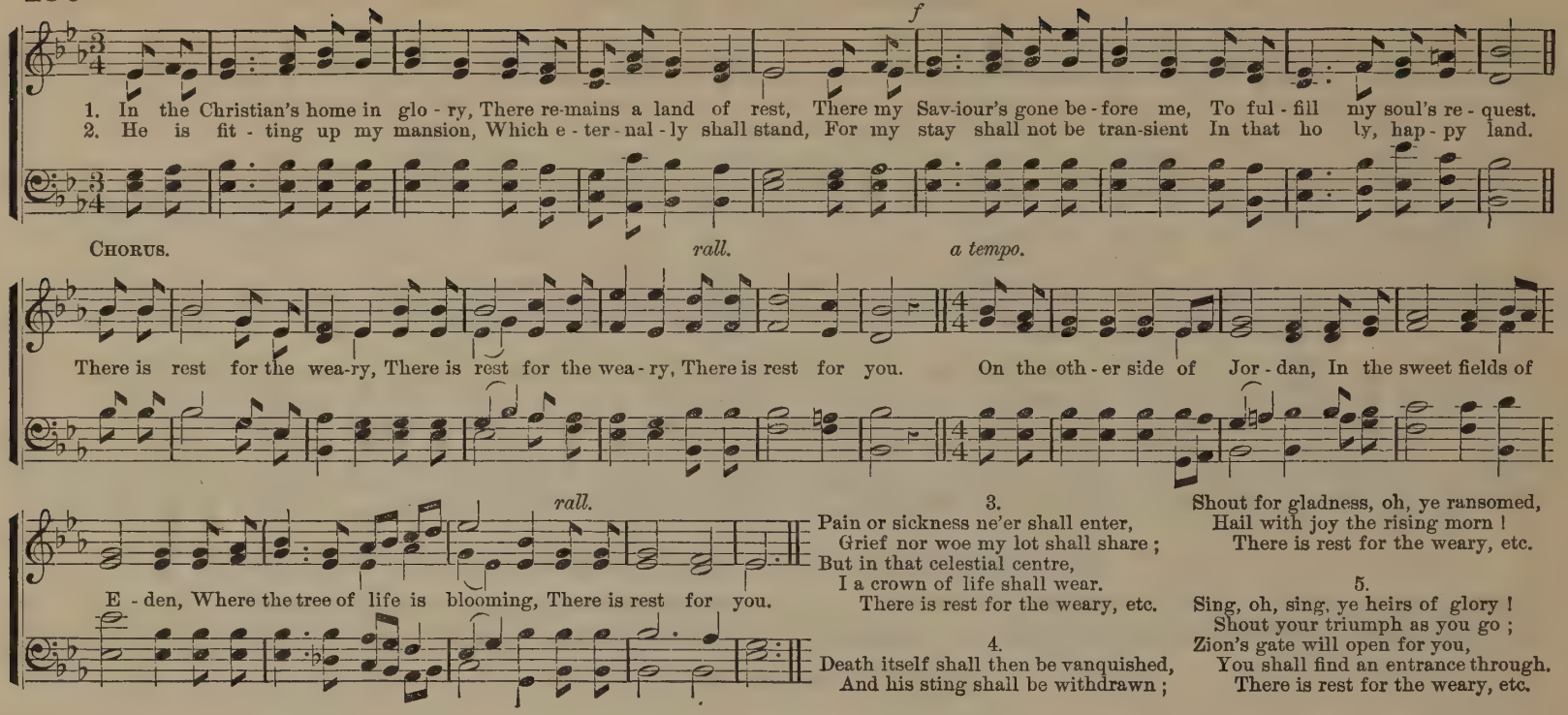
LAWN RIDGE. L. M.

Arr. from I. HINMAN.



* SIR ROBERT GRANT *(born 1785, died 1838) belonged to an ancient Scotch family, became a member of the English bar, entered Parliament, and was afterwards appointed Governor of Bombay. While in India he published several works.*—SINGERS AND SONGS OF THE CHURCH.

CHRISTIAN'S HOME.

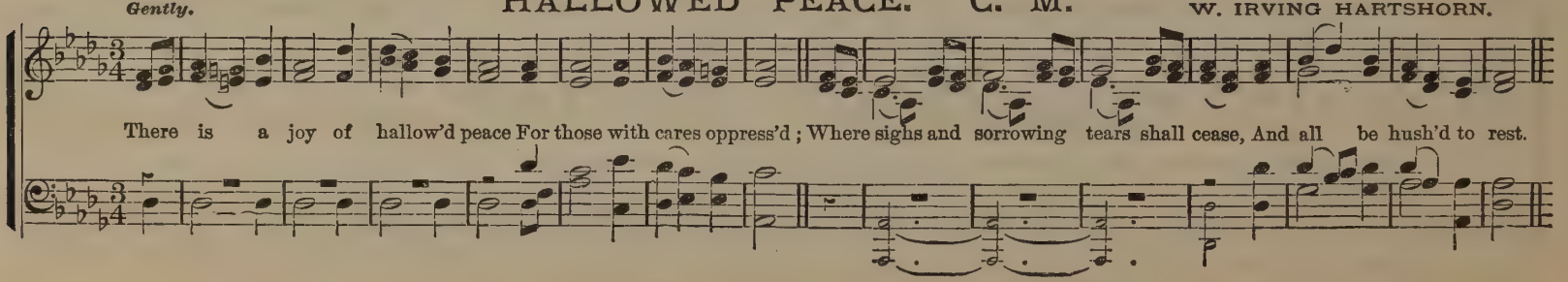


3.
Pain or sickness ne'er shall enter,
Grief nor woe my lot shall share;
But in that celestial centre,
I a crown of life shall wear.
There is rest for the weary, etc.

4.
Death itself shall then be vanquished,
And his sting shall be withdrawn;
Shout for gladness, oh, ye ransomed,
Hail with joy the rising morn!
There is rest for the weary, etc.

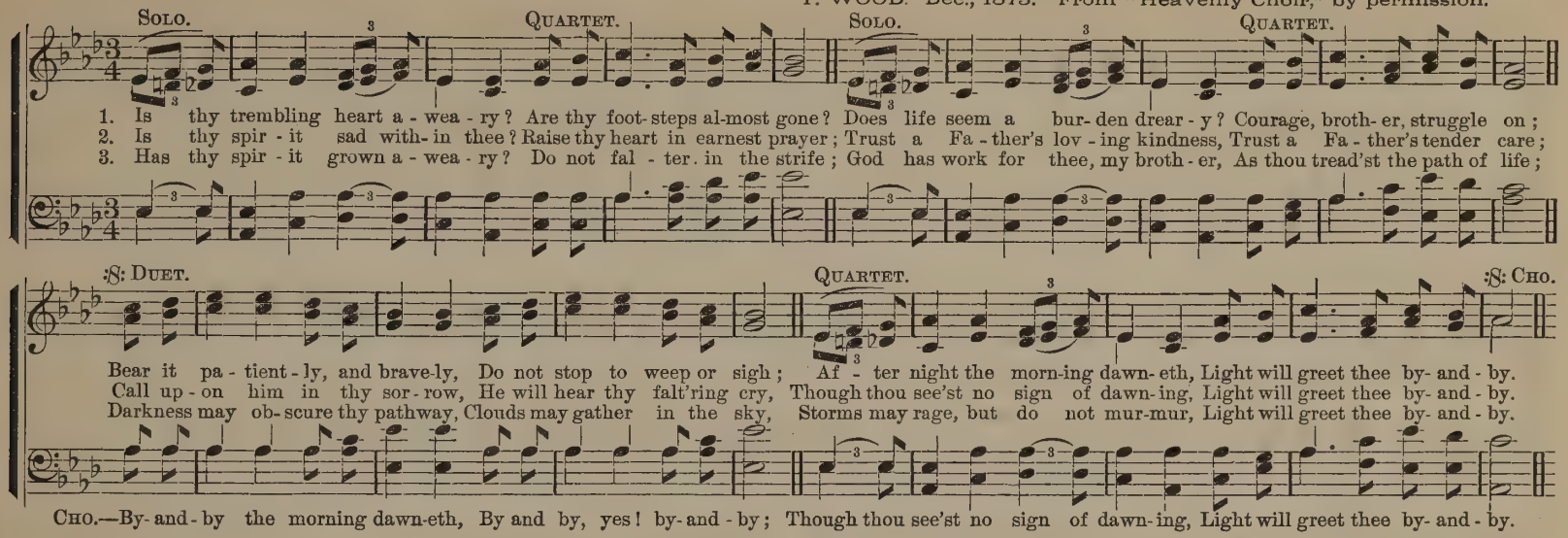
5.
Sing, oh, sing, ye heirs of glory!
Shout your triumph as you go;
Zion's gate will open for you,
You shall find an entrance through.
There is rest for the weary, etc.

HALLOWED PEACE. C. M.



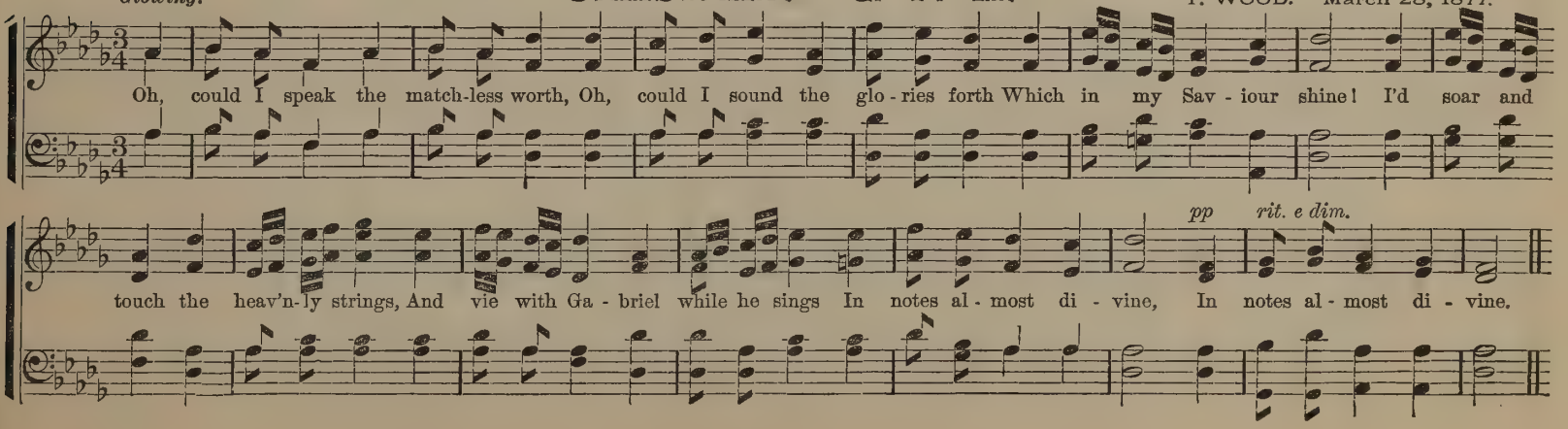
LIGHT WILL GREET THEE BY-AND-BY.

T. WOOD. Dec., 1875. From "Heavenly Choir," by permission.



OLMSTEAD. C. P. M.

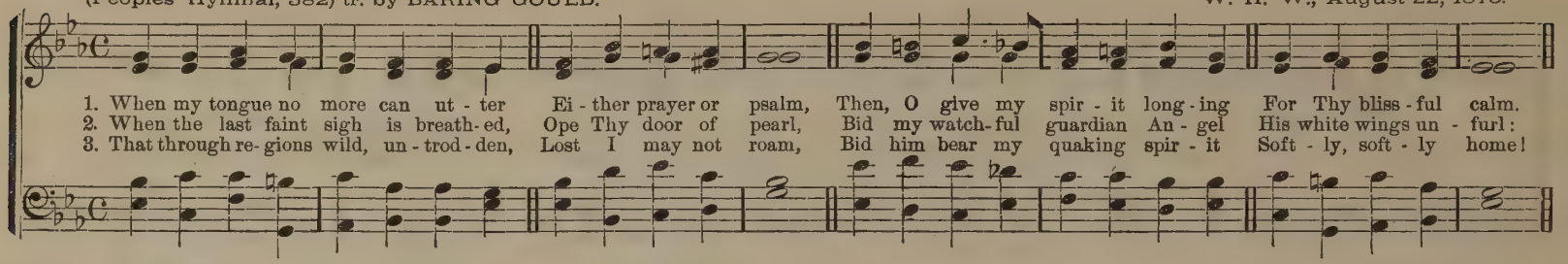
T. WOOD. March 28, 1877.



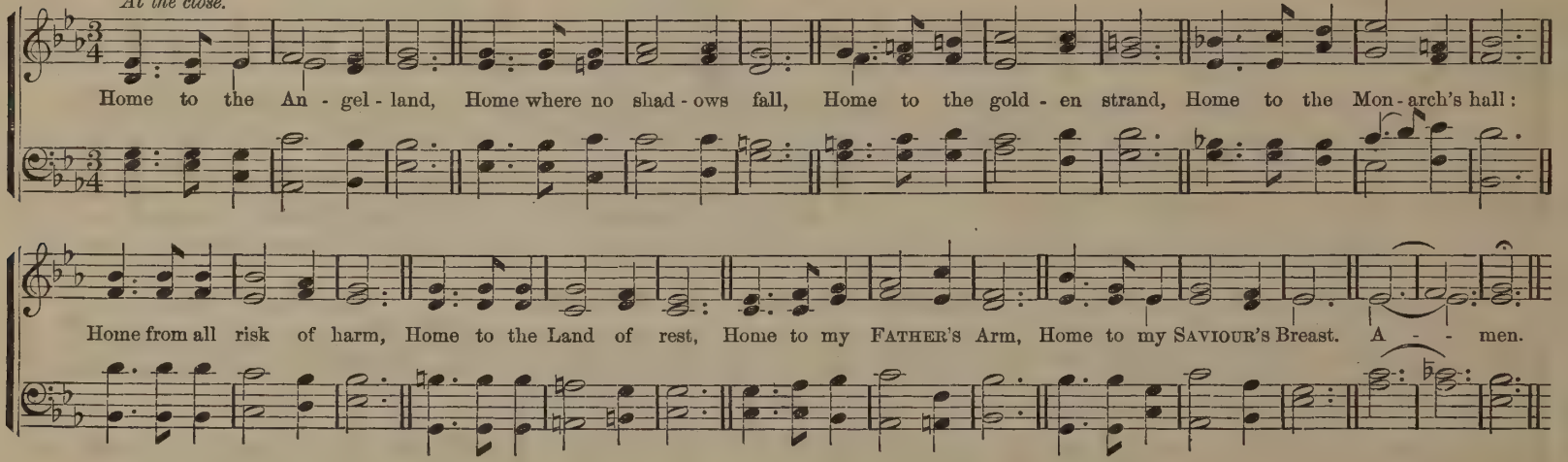
WHEN MY TONGUE NO MORE CAN UTTER.

(Peoples' Hymnal, 382) tr. by BARING GOULD.

W. H. W., August 22, 1876.

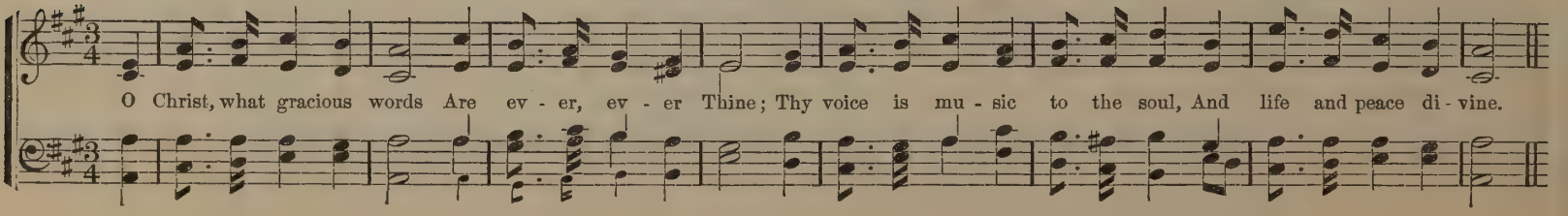


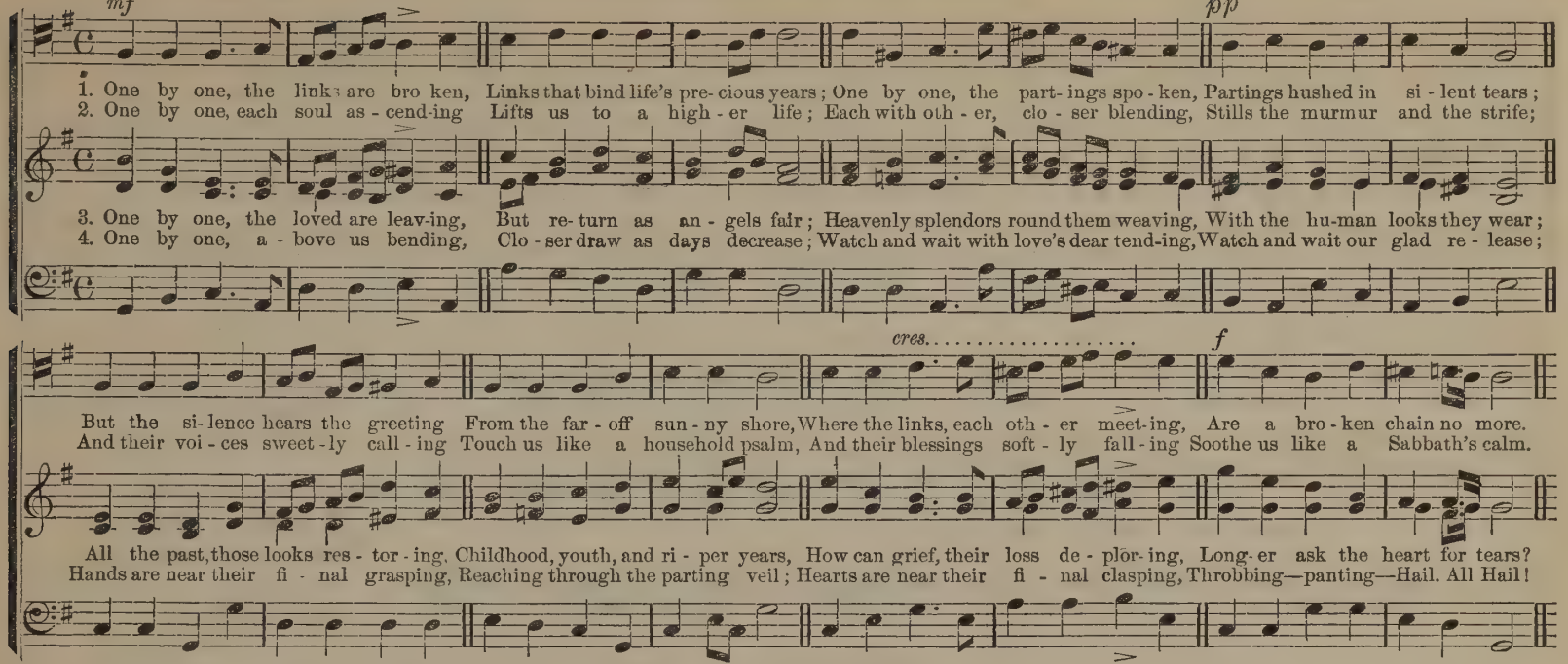
At the close.



ACKLEY. S. M.

J. H. LESLIE, by per.

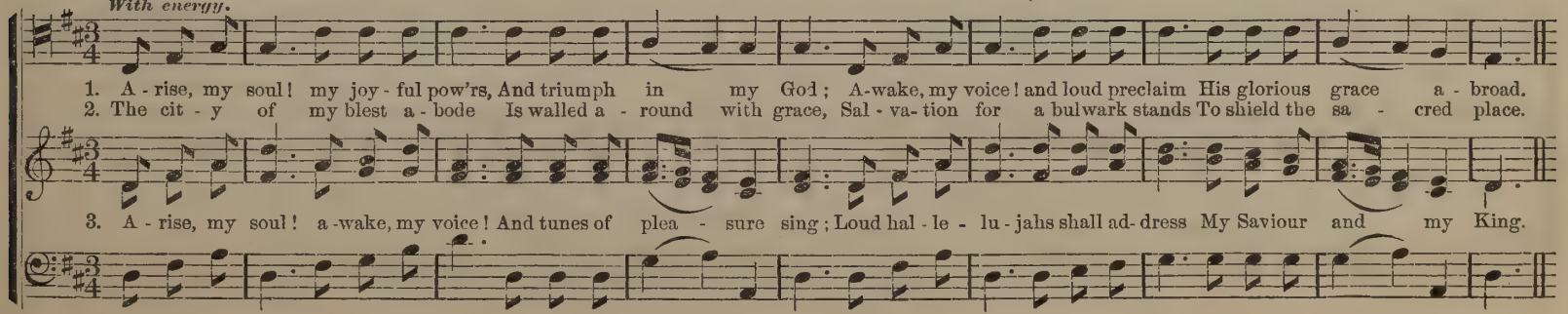




Normal Musical Institute, Fredonia, N. Y., 1876.

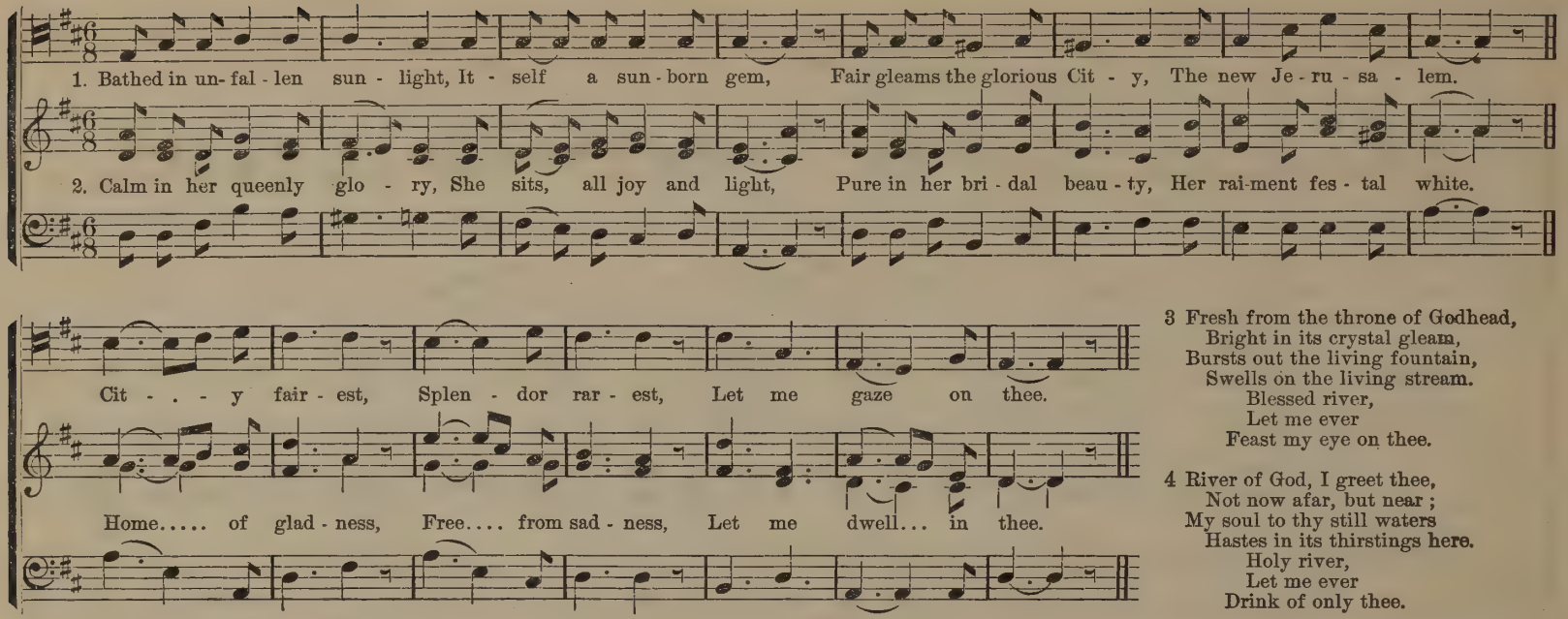
PARK. C. M.

R. B. MAHAFFEY.



THE NEW JERUSALEM.

W. H. W. Aug. 8, 1876.

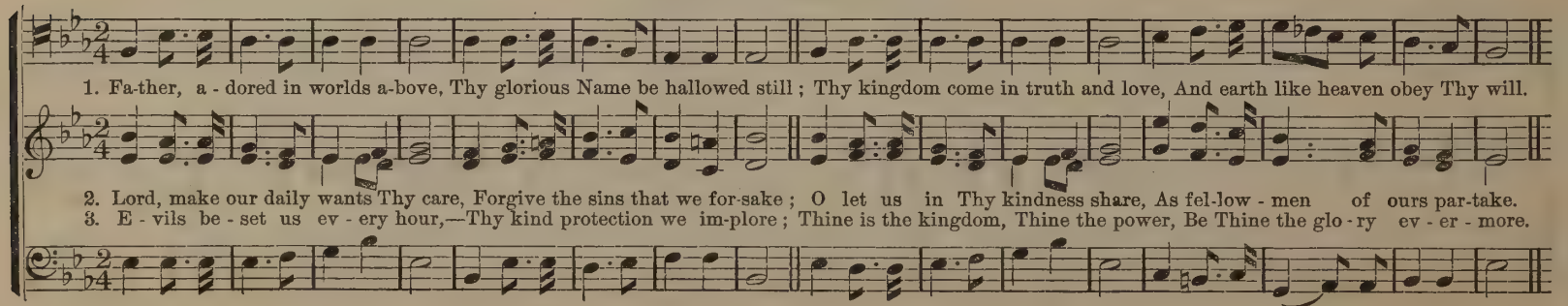


3 Fresh from the throne of Godhead,
Bright in its crystal gleam,
Bursts out the living fountain,
Swells on the living stream.
Blessed river,
Let me ever
Feast my eye on thee.

4 River of God, I greet thee,
Not now afar, but near;
My soul to thy still waters
Hastes in its thirstings here.
Holy river,
Let me ever
Drink of only thee.

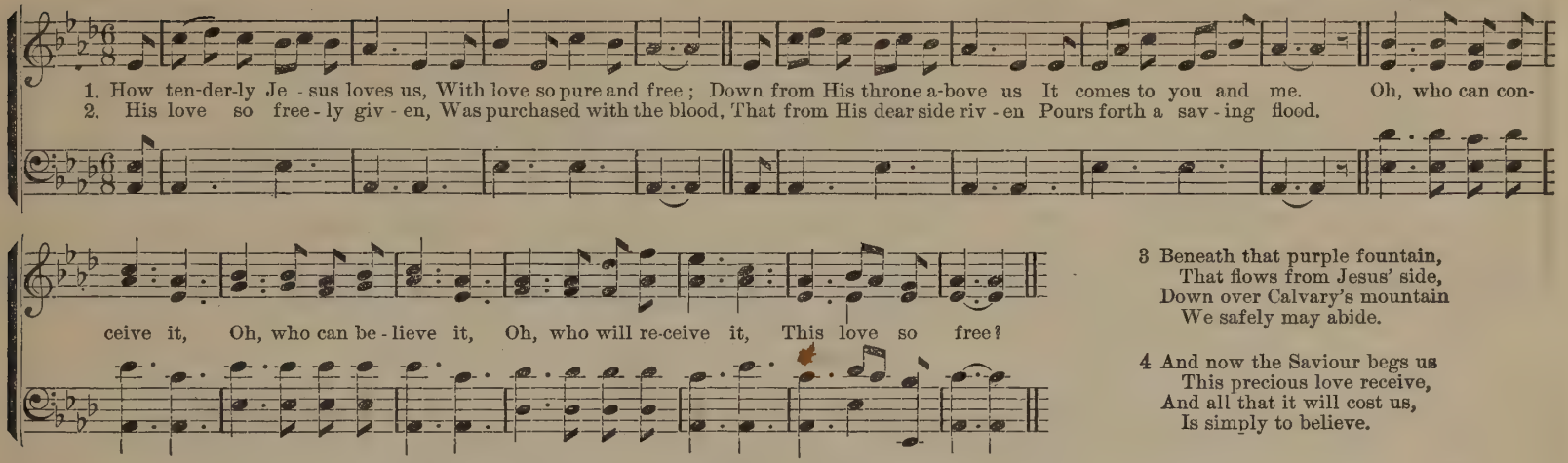
PRAYER. L. M.

J. F. TAYLOR.



THIS LOVE SO FREE.

Words and Music by MARK M. JONES.
From "Palm Leaves," by per.



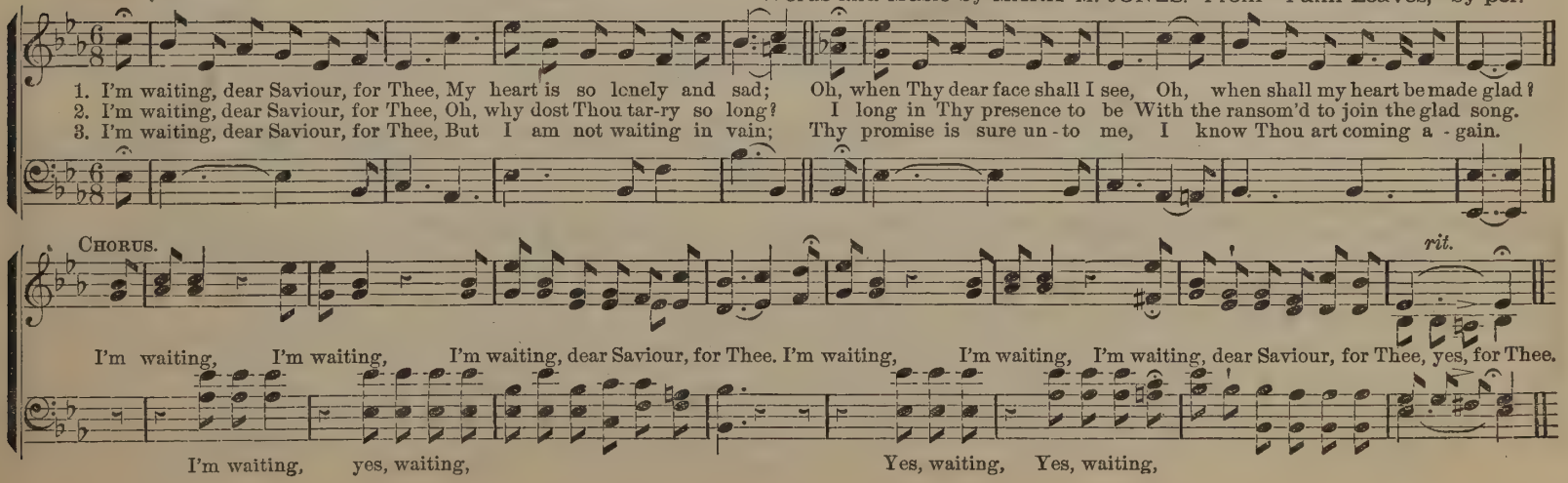
3 Beneath that purple fountain,
That flows from Jesus' side,
Down over Calvary's mountain
We safely may abide.

4 And now the Saviour begs us
This precious love receive,
And all that it will cost us,
Is simply to believe.

good.

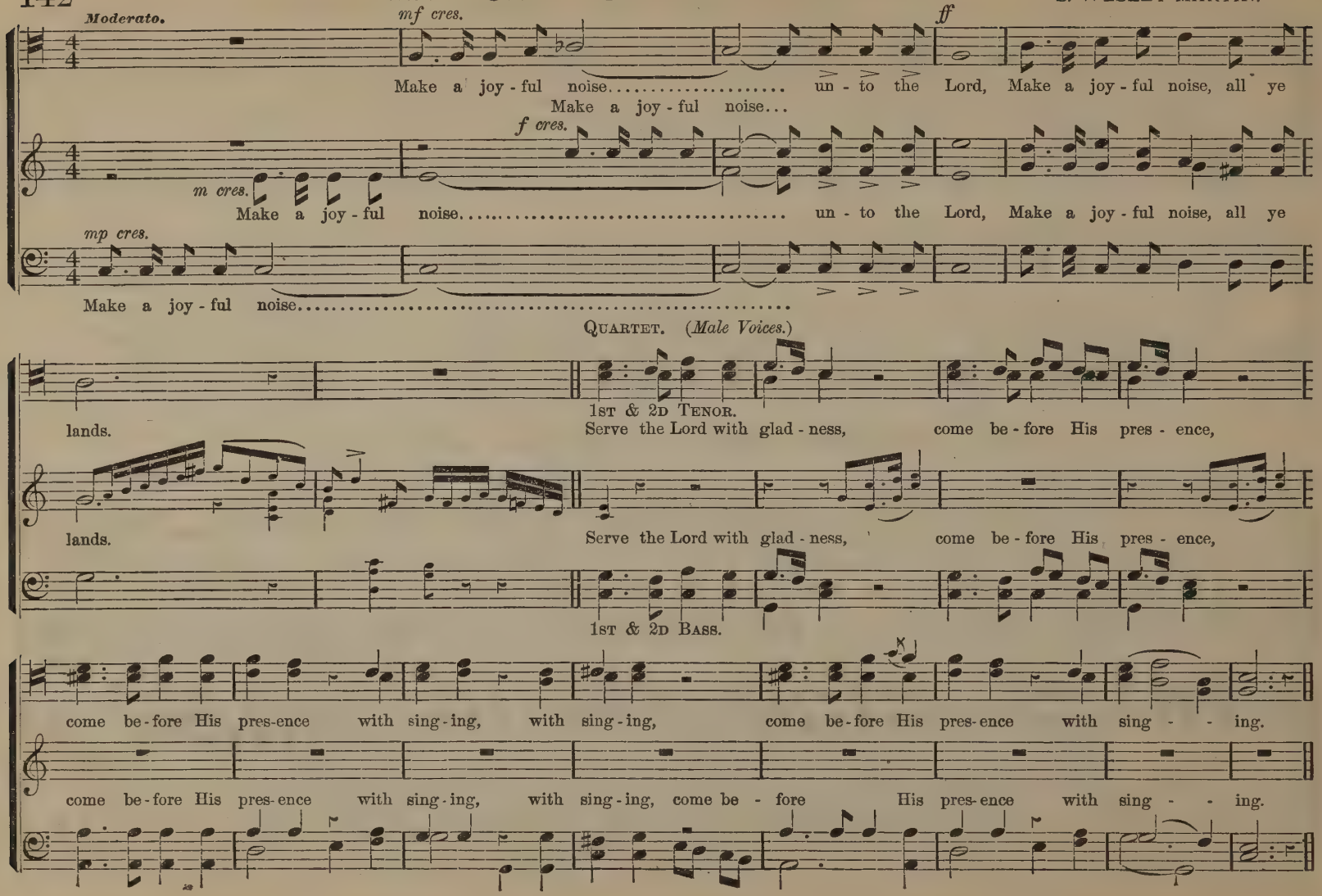
I'M WAITING, DEAR SAVIOUR, FOR THEE.

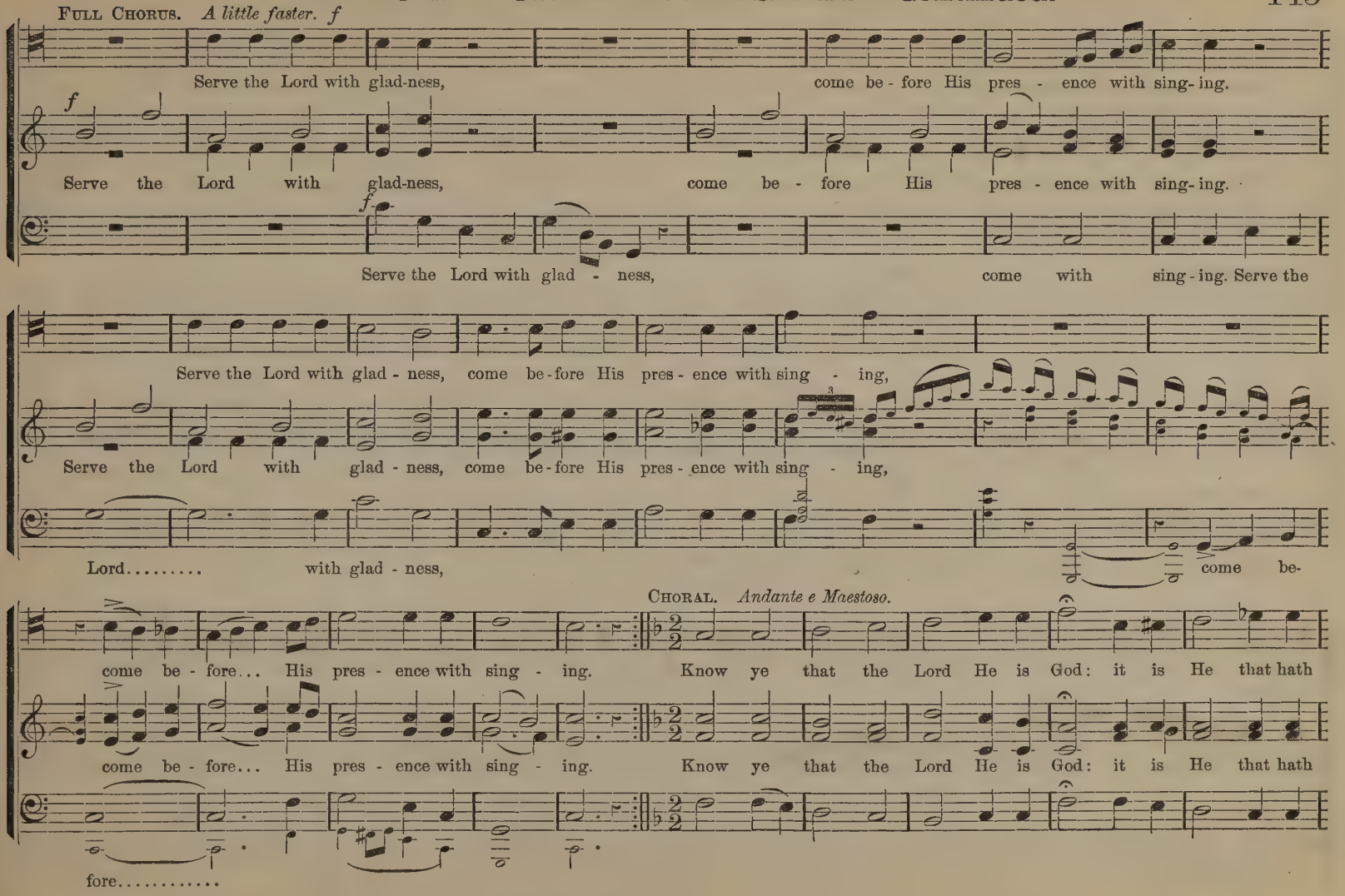
Words and Music by MARK M. JONES. From "Palm Leaves," by per.

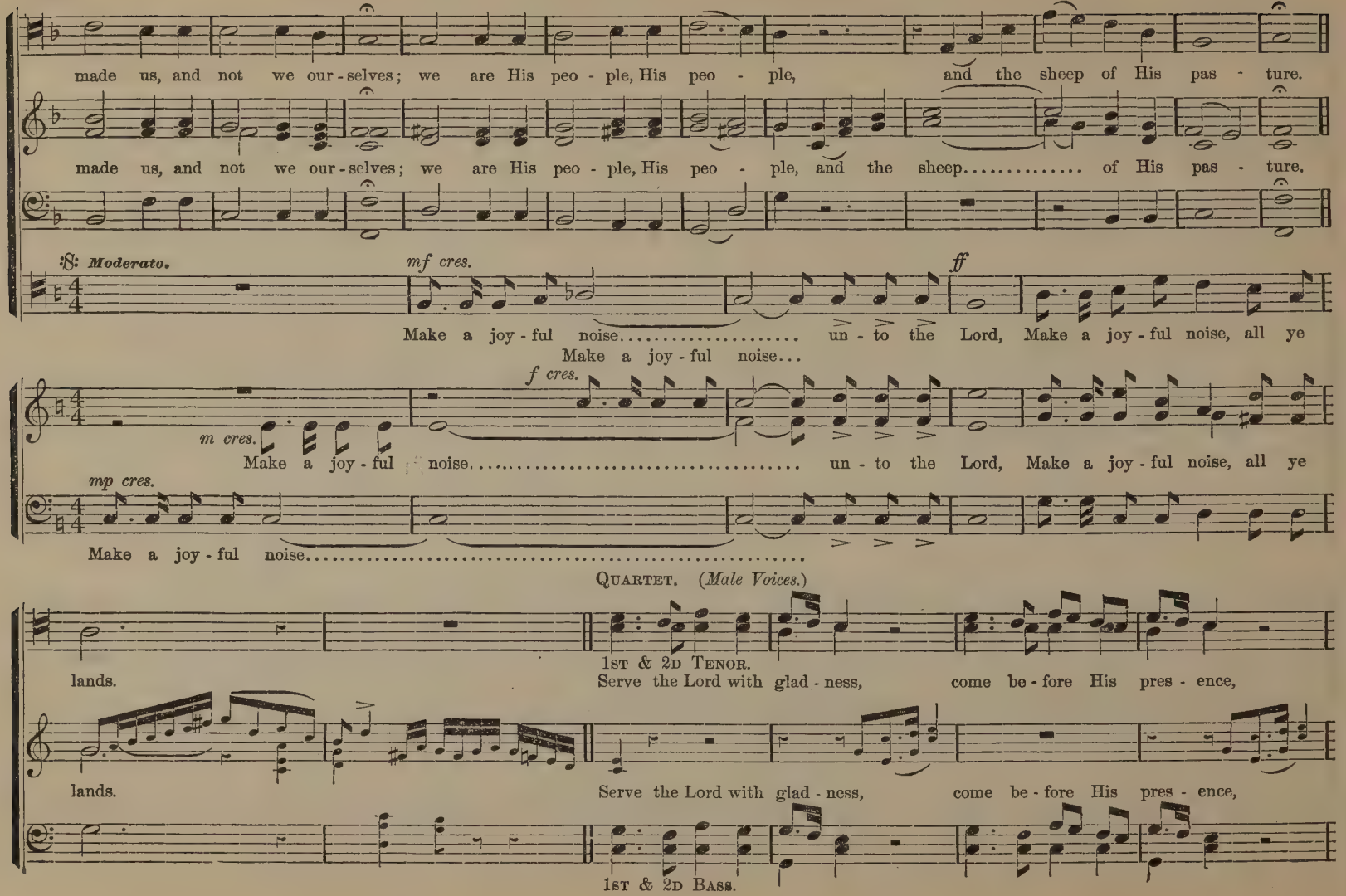


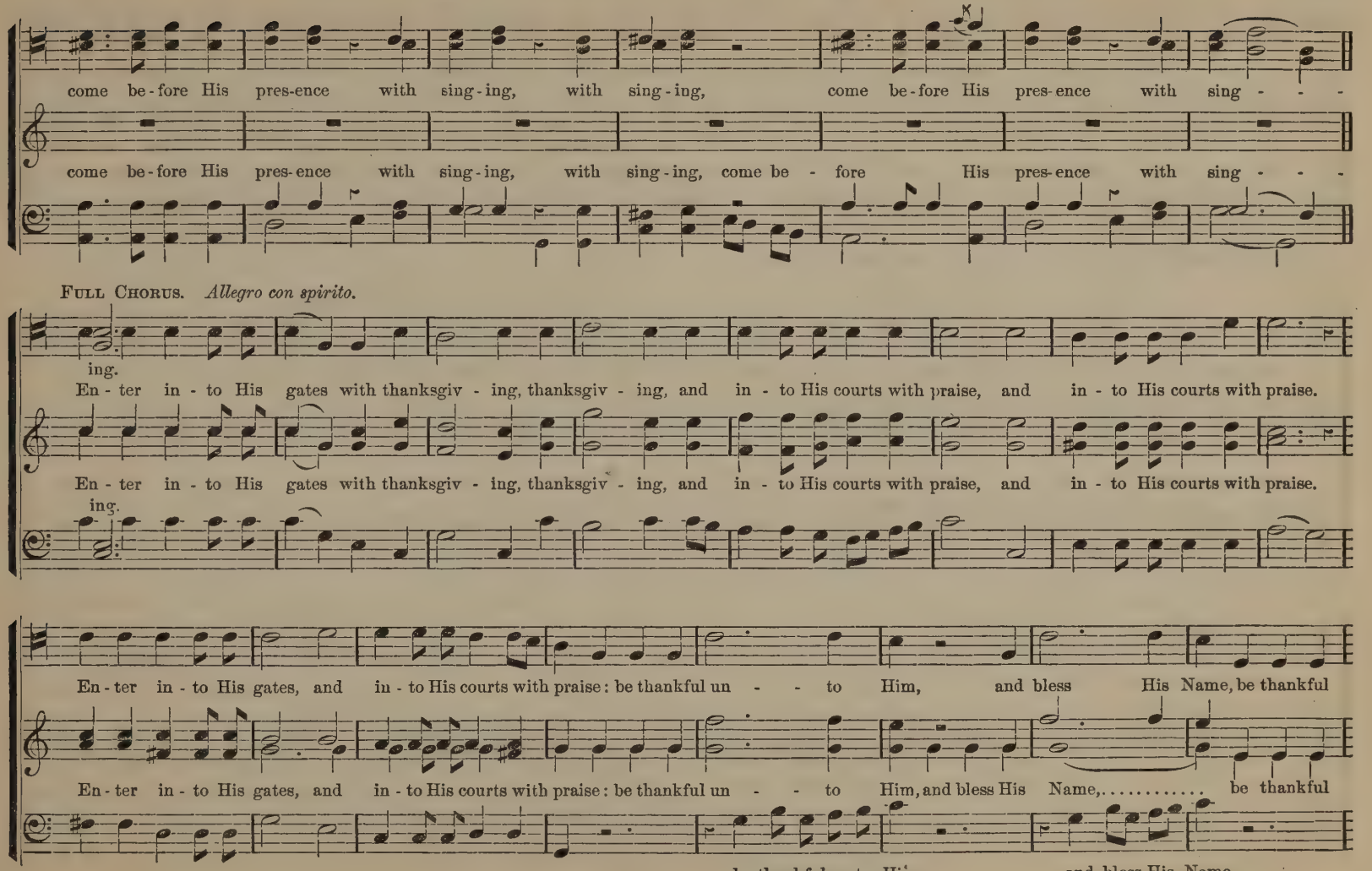
THE ONE-HUNDREDTH PSALM.

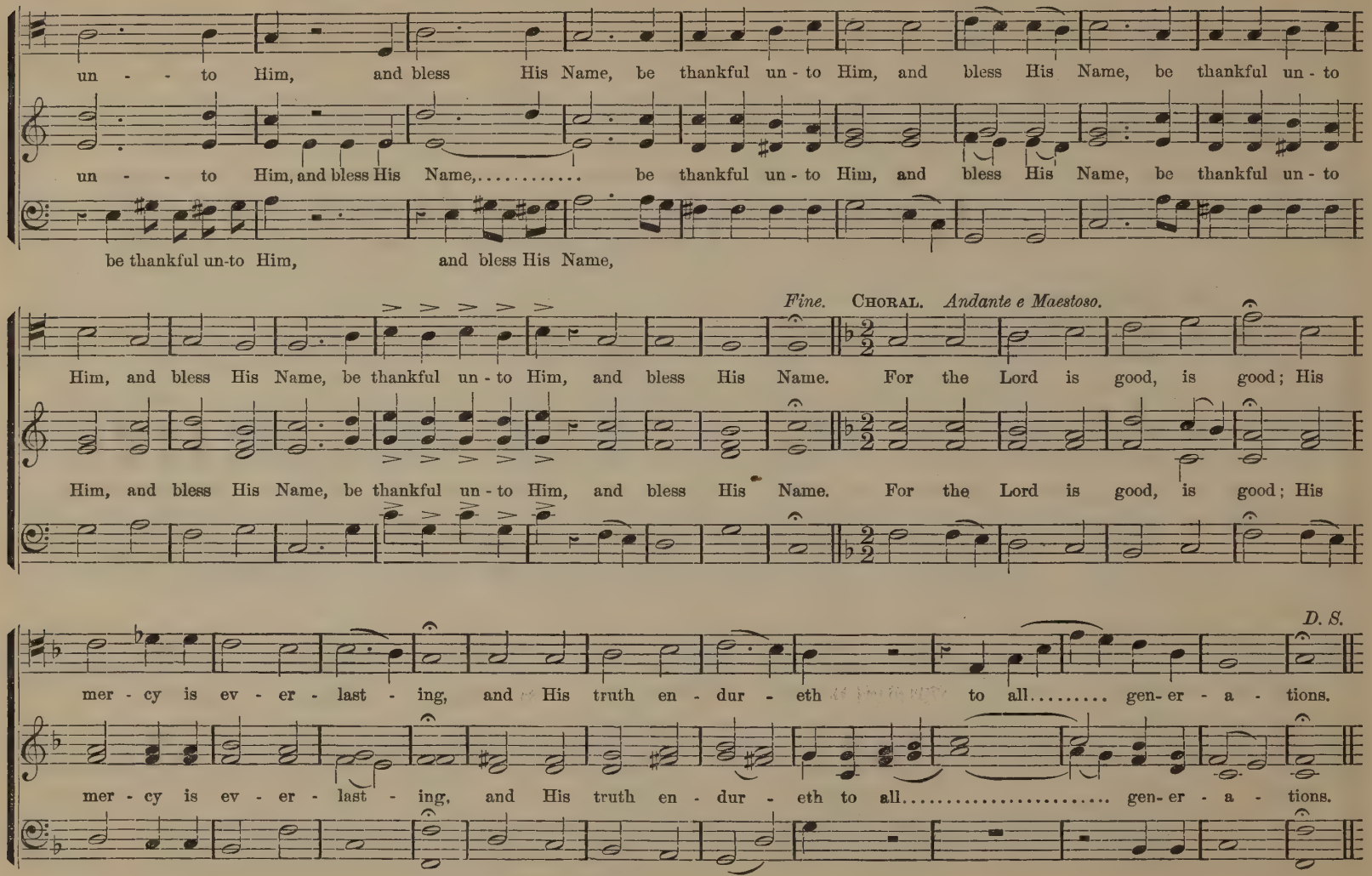
S. WESLEY MARTIN.




Full Chorus. A little faster. f
Serve the Lord with glad-ness, come be - fore His pres - ence with sing - ing.
f
Serve the Lord with glad-ness, come be - fore His pres - ence with sing - ing.
f
Serve the Lord with glad - ness, come with sing - ing. Serve the
Serve the Lord with glad - ness, come be - fore His pres - ence with sing - ing,
Serve the Lord with glad - ness, come be - fore His pres - ence with sing - ing,
Lord..... with glad - ness, come be-
Choral. Andante e Maestoso.
come be - fore... His pres - ence with sing - ing. Know ye that the Lord He is God: it is He that hath
come be - fore... His pres - ence with sing - ing. Know ye that the Lord He is God: it is He that hath
fore.....


made us, and not we our-selves; we are His peo-ple, His peo-ple, and the sheep of His pas-ture.
made us, and not we our-selves; we are His peo-ple, His peo-ple, and the sheep..... of His pas-ture.
Moderato.
mf cres.
ff
Make a joy-ful noise..... un-to the Lord, Make a joy-ful noise, all ye
Make a joy-ful noise...
f cres.
m cres.
Make a joy-ful noise..... un-to the Lord, Make a joy-ful noise, all ye
mp cres.
Make a joy-ful noise.....
QUARTET. (Male Voices.)
lands.
1st & 2d TENOR.
Serve the Lord with glad-ness, come be-fore His pres-ence,
lands.
Serve the Lord with glad-ness, come be-fore His pres-ence,
1st & 2d BASS.

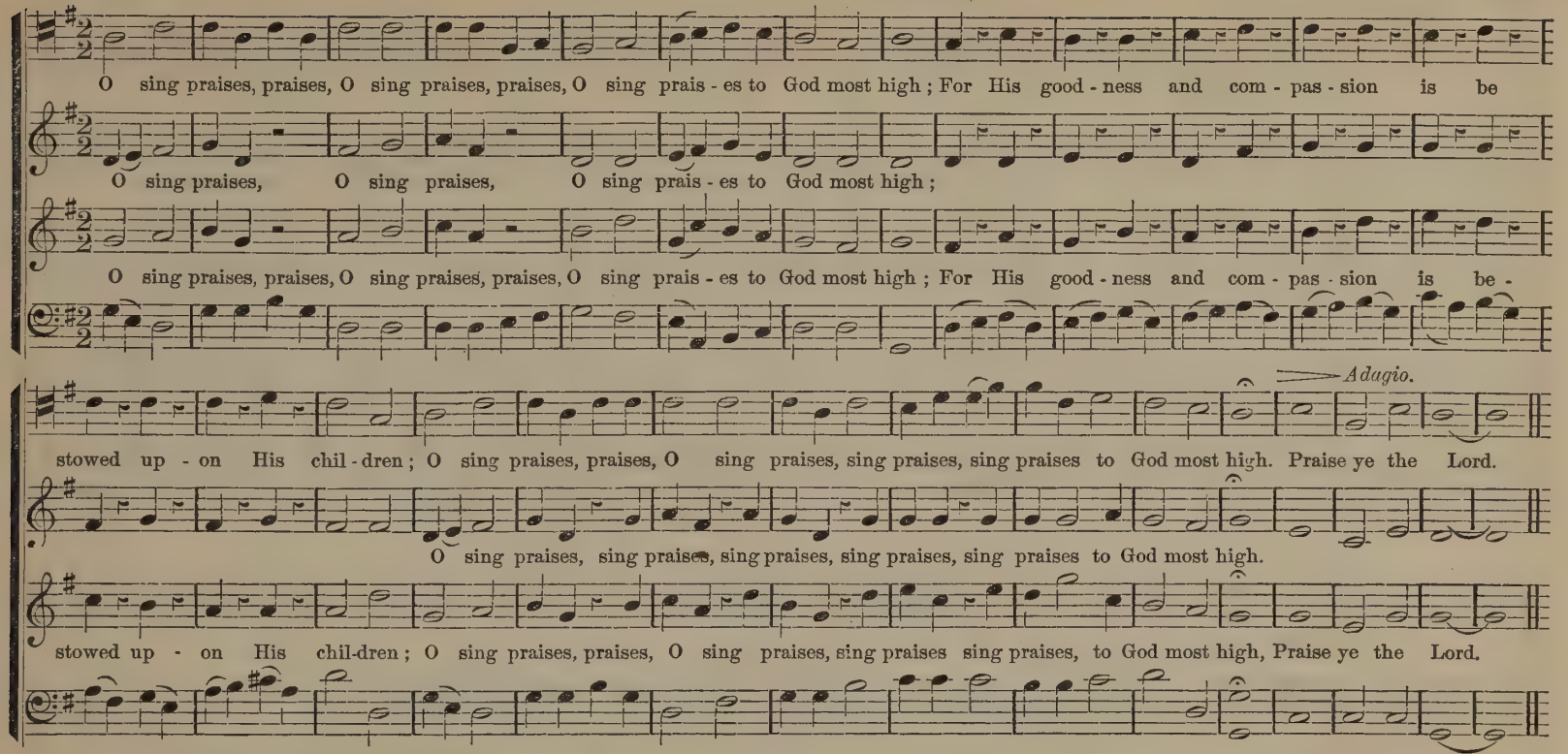

come be-fore His pres-ence with sing-ing, with sing-ing, come be-fore His pres-ence with sing - - -
come be-fore His pres-ence with sing-ing, with sing-ing, come be - fore His pres-ence with sing - - -
Full Chorus. Allegro con spirito.
ing.
En - ter in - to His gates with thanksgiv - ing, thanksgiv - ing, and in - to His courts with praise, and in - to His courts with praise.
En - ter in - to His gates with thanksgiv - ing, thanksgiv - ing, and in - to His courts with praise, and in - to His courts with praise.
ing.
En - ter in - to His gates, and in - to His courts with praise: be thankful un - - to Him, and bless His Name, be thankful
En - ter in - to His gates, and in - to His courts with praise: be thankful un - - to Him, and bless His Name, be thankful
be thankful un-to Him, and bless His Name,


un - - to Him, and bless His Name, be thankful un - to Him, and bless His Name, be thankful un - to
un - - to Him, and bless His Name,..... be thankful un - to Him, and bless His Name, be thankful un - to
be thankful un-to Him, and bless His Name,
Fine. CHORAL. Andante e Maestoso.
Him, and bless His Name, be thankful un - to Him, and bless His Name. For the Lord is good, is good; His
Him, and bless His Name, be thankful un - to Him, and bless His Name. For the Lord is good, is good; His
D. S.
mer - cy is ev - er - last - ing, and His truth en - dur - eth to all..... gen - er - a - tions.
mer - cy is ev - er - last - ing, and His truth en - dur - eth to all..... gen - er - a - tions.

Moderato.

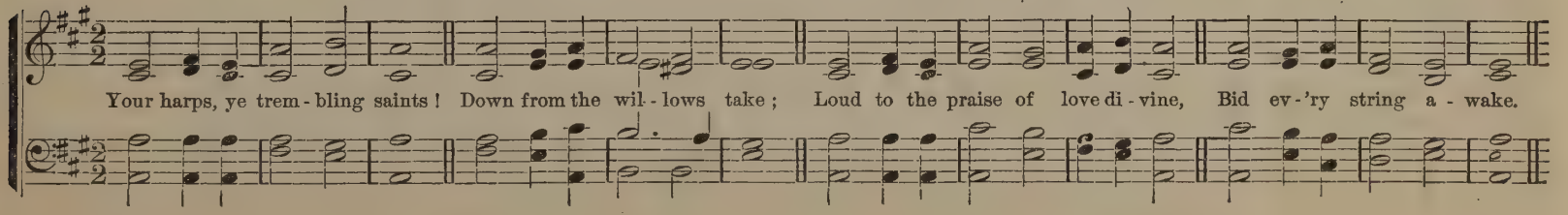
O SING PRAISES.

J. H. LESLIE. By per.



OLMUTZ. S. M.

L. MASON.



JUBILATE DEO.

W. H. WALTER.

Alla Marcia.

TENOR. TUTTI. *f* SOLI.

O be joy - ful, joy - ful in the Lord, all ye lands;

O be joy - ful, joy - ful in the Lord, all ye lands; Serve the Lord with glad - ness, Serve the Lord with

ORGAN. *f* *p*

Ped ..... *8vi.*

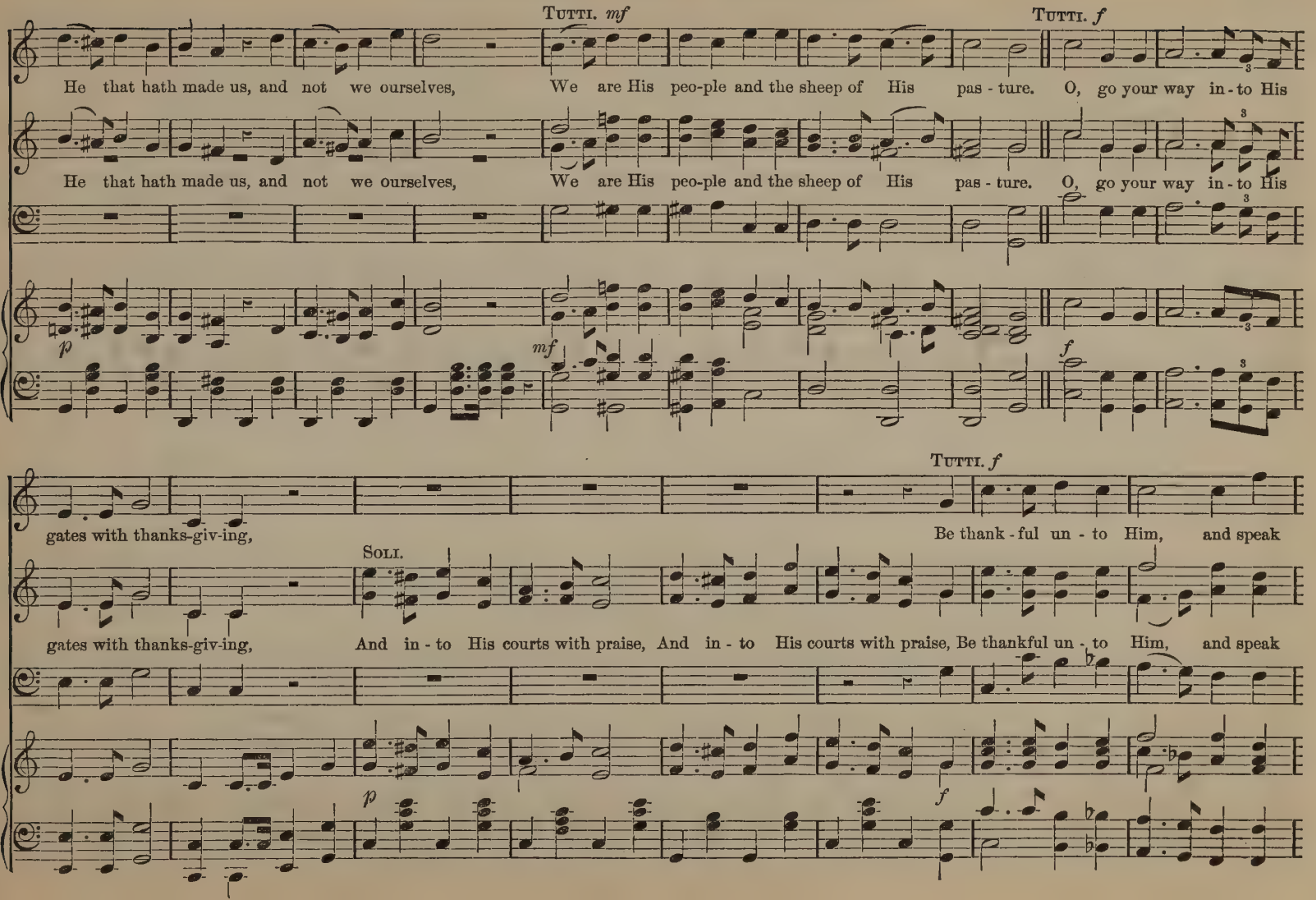
TUTTI. *f* SOLI.

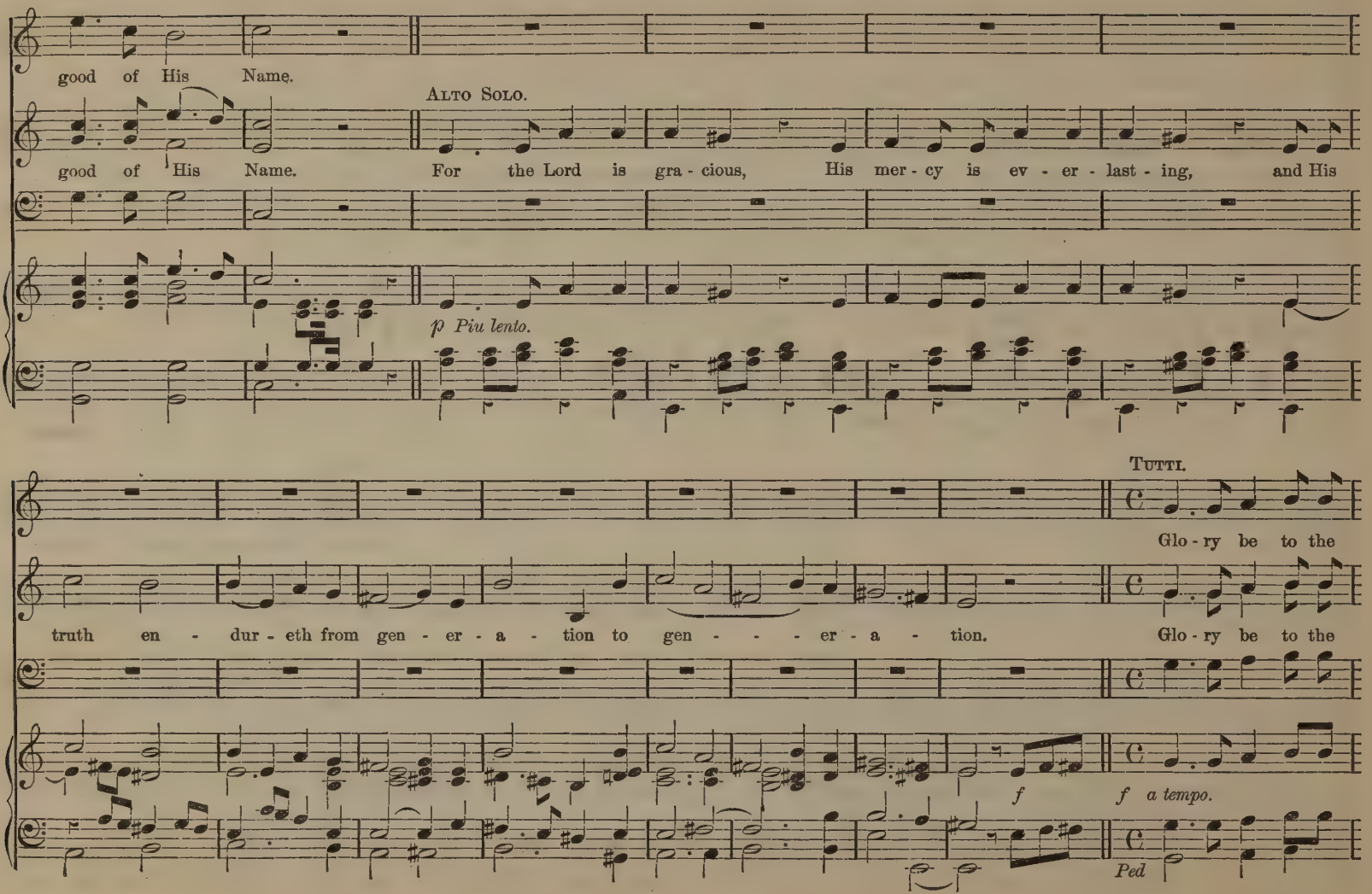
and come be-fore His pres - - ence with a song. It is

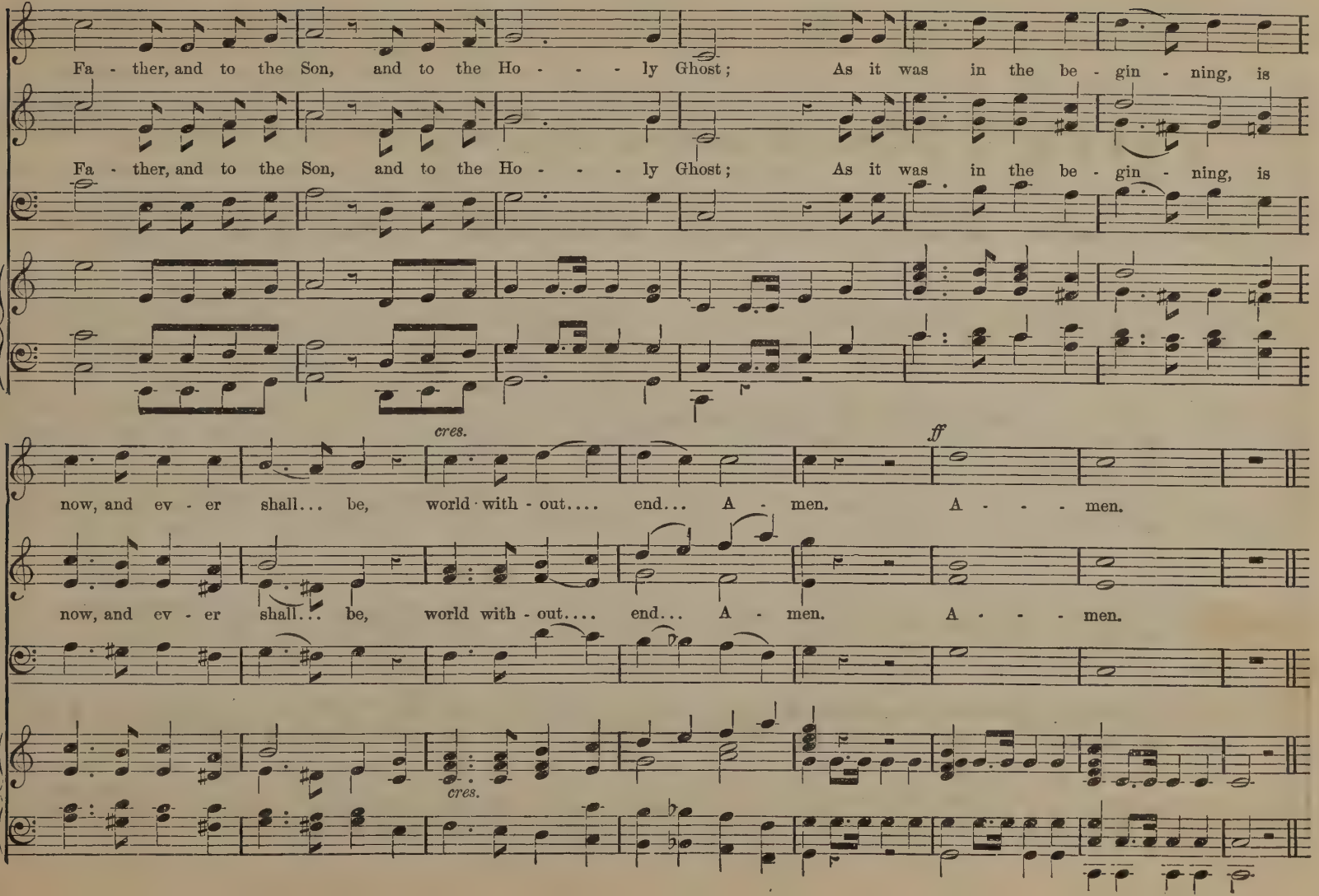
glad - ness, and come be-fore His pres - - ence with a..... song. Be ye sure that the Lord He is God; It is

Solo.

f *mf*

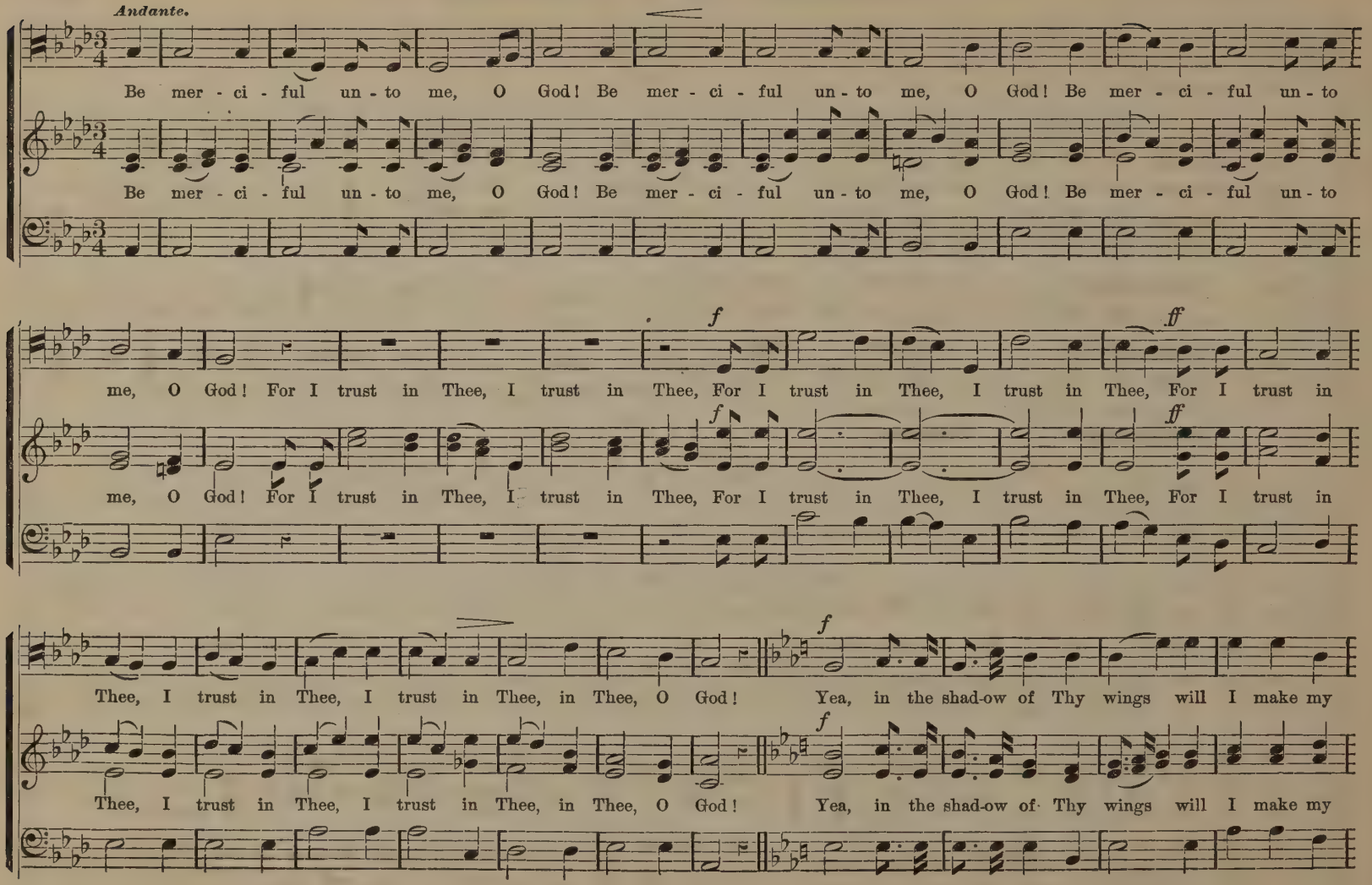

Tutti. mf
Tutti. f
He that hath made us, and not we ourselves, We are His peo-ple and the sheep of His pas - ture. O, go your way in - to His
He that hath made us, and not we ourselves, We are His peo-ple and the sheep of His pas - ture. O, go your way in - to His
p
mf
f
Tutti. f
gates with thanks-giv-ing, Be thank - ful un - to Him, and speak
Soli.
gates with thanks-giv-ing, And in - to His courts with praise, And in - to His courts with praise, Be thankful un - to Him, and speak
p
f

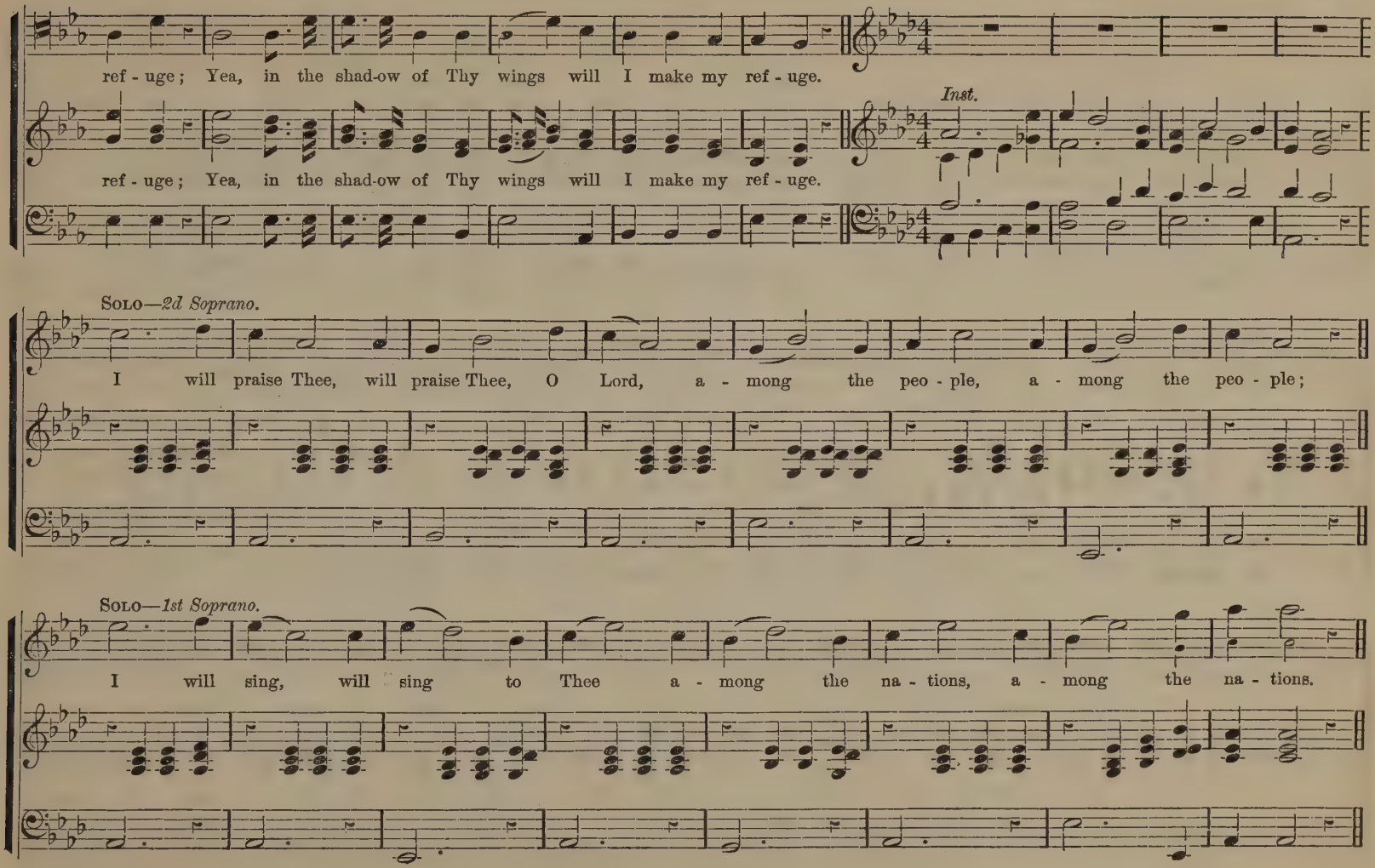

good of His Name.
Alto Solo.
good of His Name. For the Lord is gra - cious, His mer - cy is ev - er - last - ing, and His
p Piu lento.
Tutti.
Glo - ry be to the
truth en - dur - eth from gen - er - a - tion to gen - - - er - a - tion.
Glo - ry be to the
f
f a tempo.
Ped

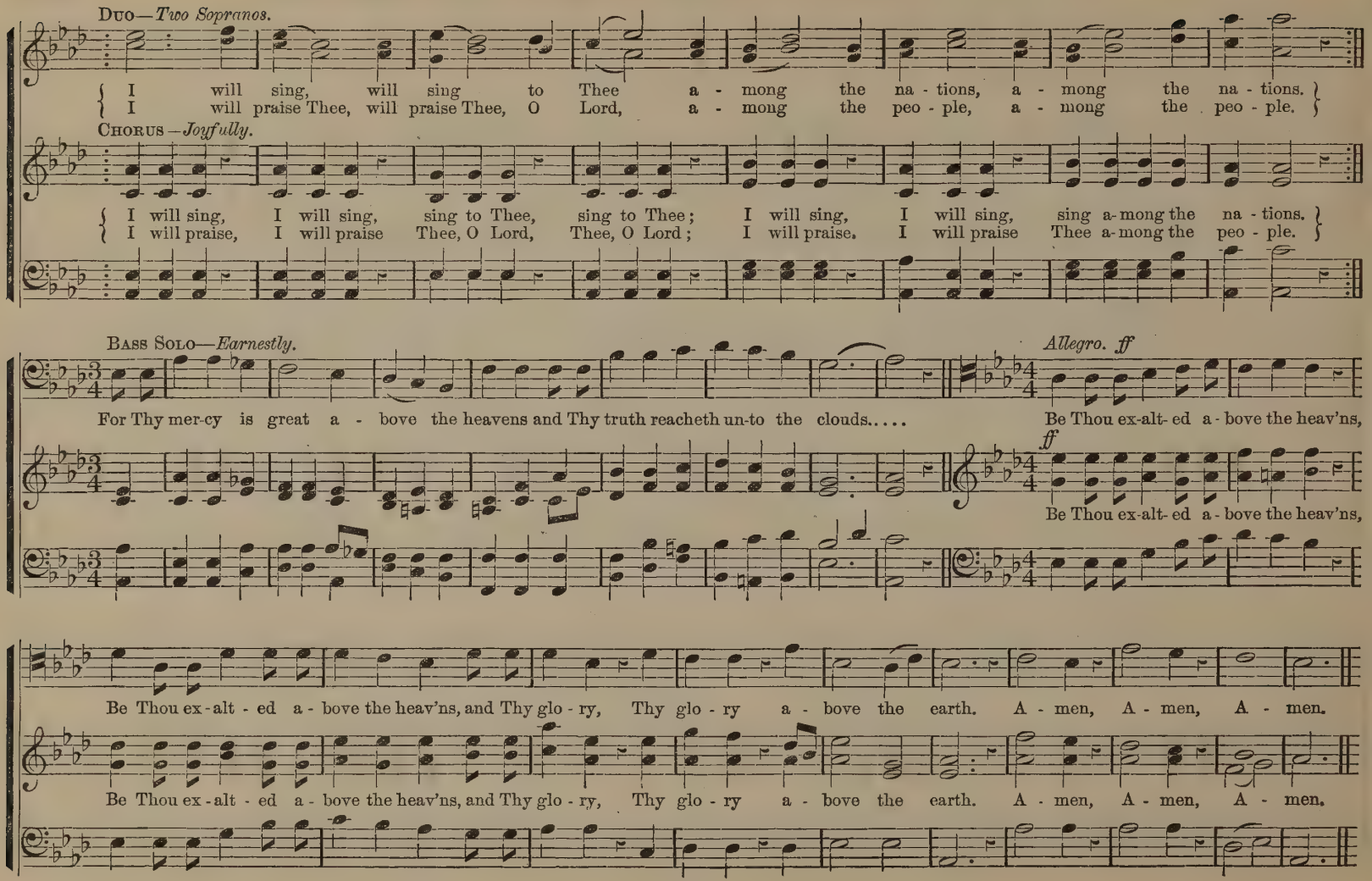

Fa - ther, and to the Son, and to the Ho - - - ly Ghost; As it was in the be - gin - ning, is
Fa - ther, and to the Son, and to the Ho - - - ly Ghost; As it was in the be - gin - ning, is
cres.
ff
now, and ev - er shall... be, world · with - out.... end... A - men. A - - - men.
now, and ev - er shall... be, world with - out.... end... A - men. A - - - men.
cres.

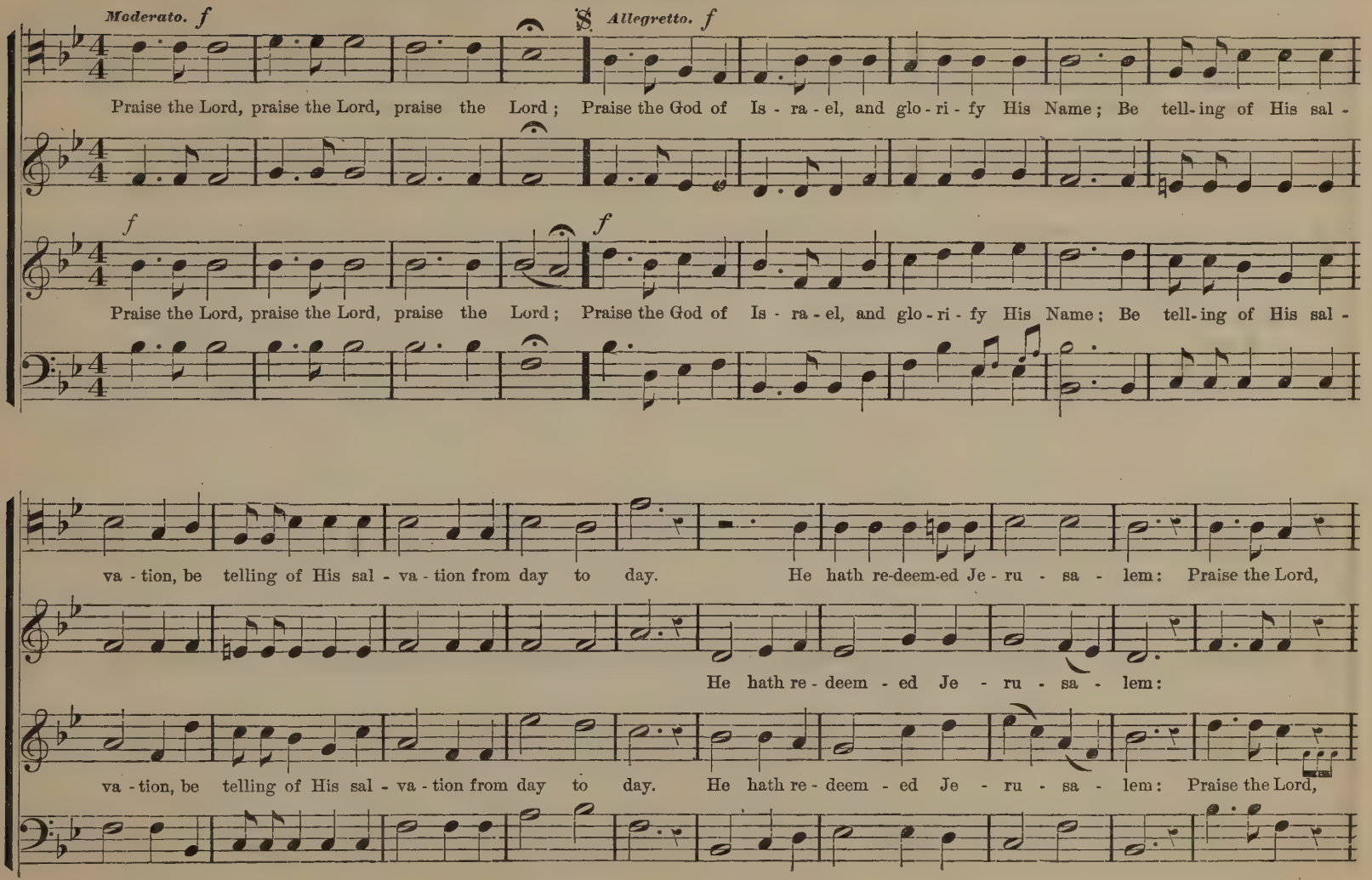
BE MERCIFUL UNTO ME, O GOD.

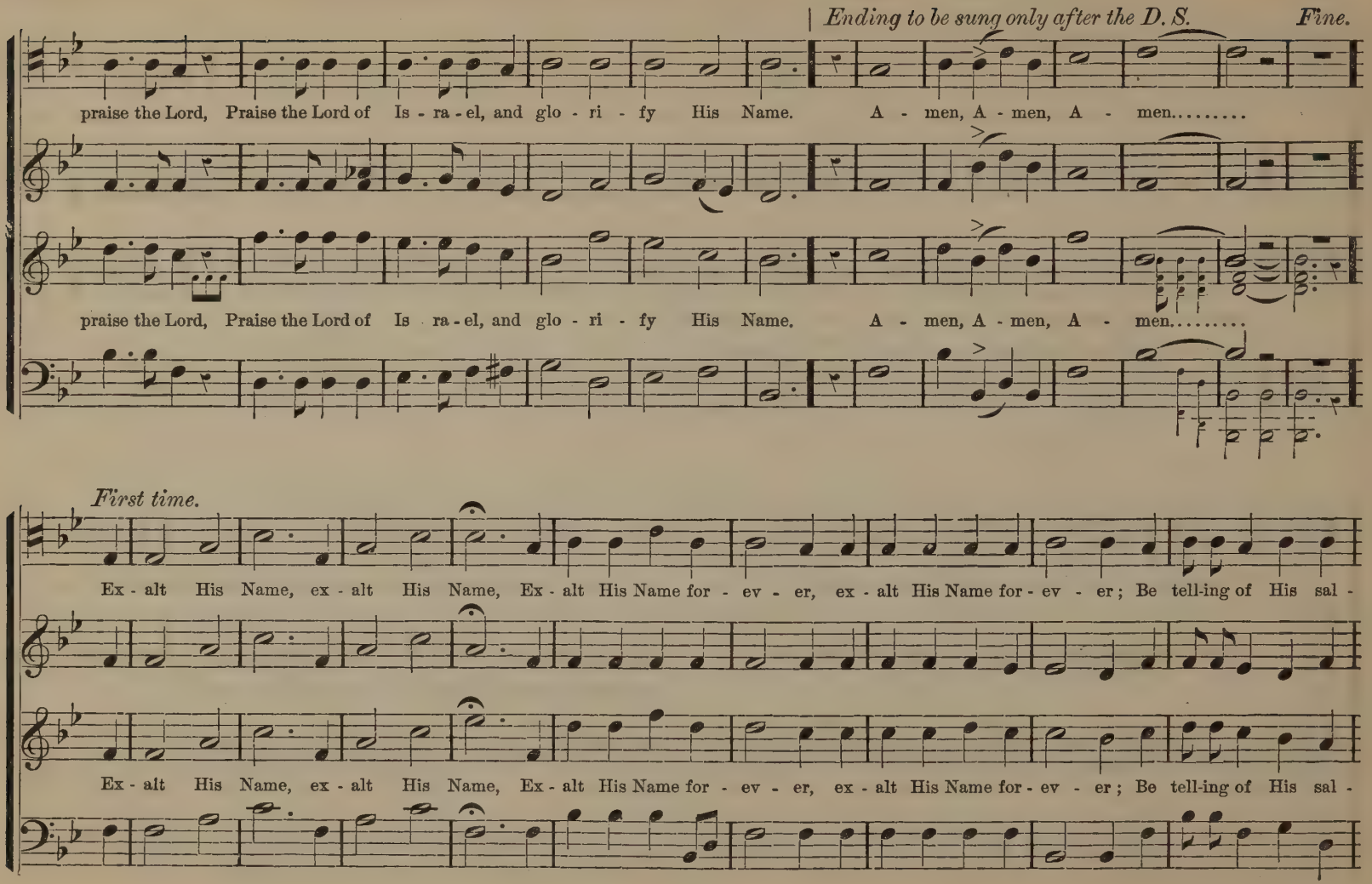
R. B. MAHAFFEY.

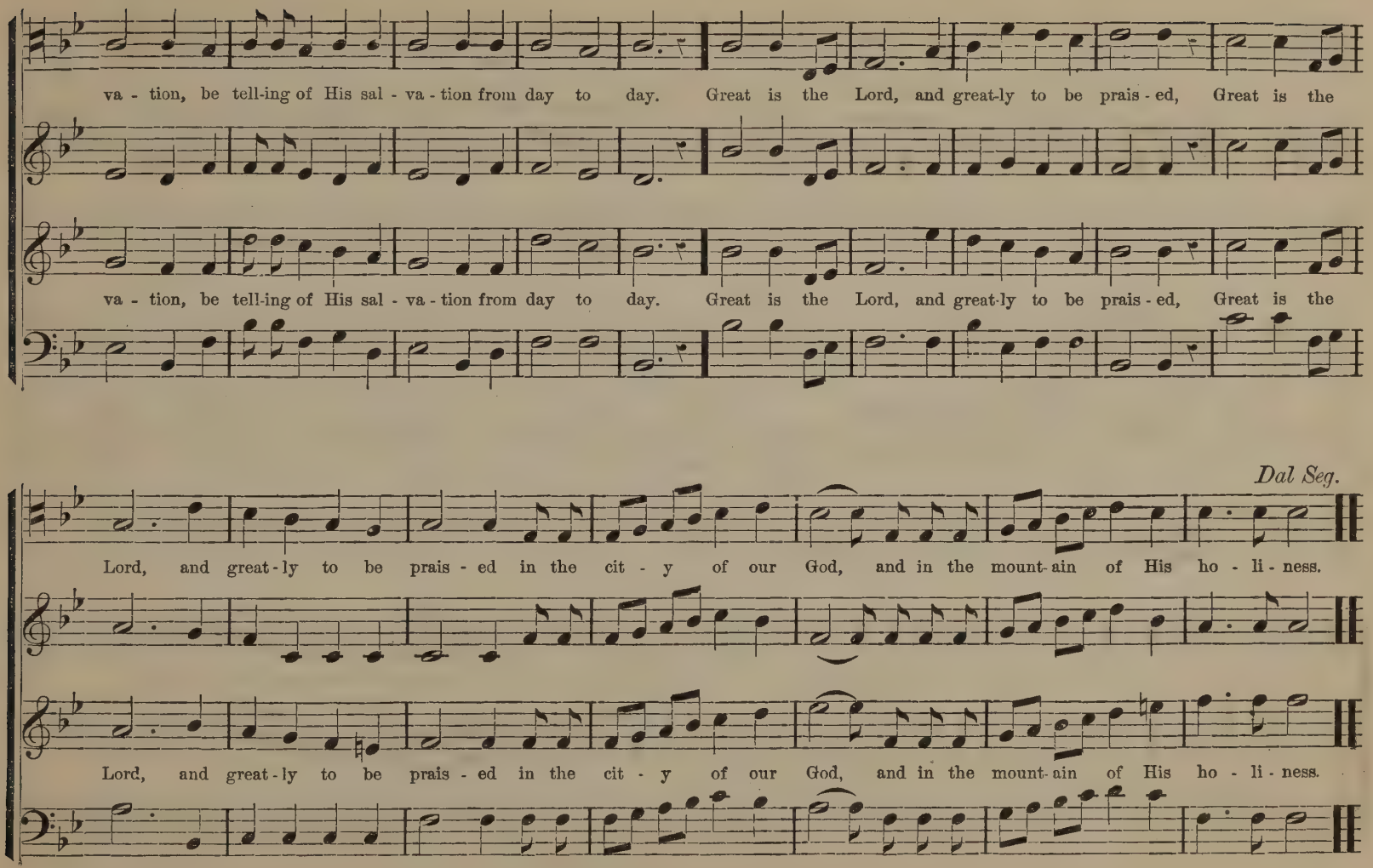



ref - uge; Yea, in the shad-ow of Thy wings will I make my ref - uge.
Inst.
ref - uge; Yea, in the shad-ow of Thy wings will I make my ref - uge.
Solo—2d Soprano.
I will praise Thee, will praise Thee, O Lord, a - mong the peo - ple, a - mong the peo - ple;
Solo—1st Soprano.
I will sing, will sing to Thee a - mong the na - tions, a - mong the na - tions.


Duo—*Two Sopranos.*
I will sing, will sing to Thee a - mong the na - tions, a - mong the na - tions.
I will praise Thee, will praise Thee, O Lord, a - mong the peo - ple, a - mong the peo - ple.
Chorus—*Joyfully.*
I will sing, I will sing, sing to Thee, sing to Thee; I will sing, I will sing, sing a-mong the na - tions.
I will praise, I will praise Thee, O Lord, Thee, O Lord; I will praise. I will praise Thee a-mong the peo - ple.
Bass Solo—*Earnestly.*
For Thy mer-cy is great a - bove the heavens and Thy truth reacheth un-to the clouds.....
Allegro. ff
Be Thou ex-alt-ed a - bove the heav'ns,
ff
Be Thou ex-alt-ed a - bove the heav'ns,
Be Thou ex - alt - ed a - bove the heav'ns, and Thy glo - ry, Thy glo - ry a - bove the earth. A - men, A - men, A - men.
Be Thou ex - alt - ed a - bove the heav'ns, and Thy glo - ry, Thy glo - ry a - bove the earth. A - men, A - men, A - men.


Moderato. f
Allegretto. f
Praise the Lord, praise the Lord, praise the Lord; Praise the God of Is - ra - el, and glo - ri - fy His Name; Be tell-ing of His sal -
f
f
Praise the Lord, praise the Lord, praise the Lord; Praise the God of Is - ra - el, and glo - ri - fy His Name; Be tell-ing of His sal -
va - tion, be telling of His sal - va - tion from day to day. He hath re-deem-ed Je - ru - sa - lem: Praise the Lord,
He hath re - deem - ed Je - ru - sa - lem:
va - tion, be telling of His sal - va - tion from day to day. He hath re - deem - ed Je - ru - sa - lem: Praise the Lord,


Ending to be sung only after the D. S.
Fine.
praise the Lord, Praise the Lord of Is - ra - el, and glo - ri - fy His Name. A - men, A - men, A - men.....
praise the Lord, Praise the Lord of Is ra - el, and glo - ri - fy His Name. A - men, A - men, A - men.....
First time.
Ex - alt His Name, ex - alt His Name, Ex - alt His Name for - ev - er, ex - alt His Name for - ev - er; Be tell-ing of His sal -
Ex - alt His Name, ex - alt His Name, Ex - alt His Name for - ev - er, ex - alt His Name for - ev - er; Be tell-ing of His sal -

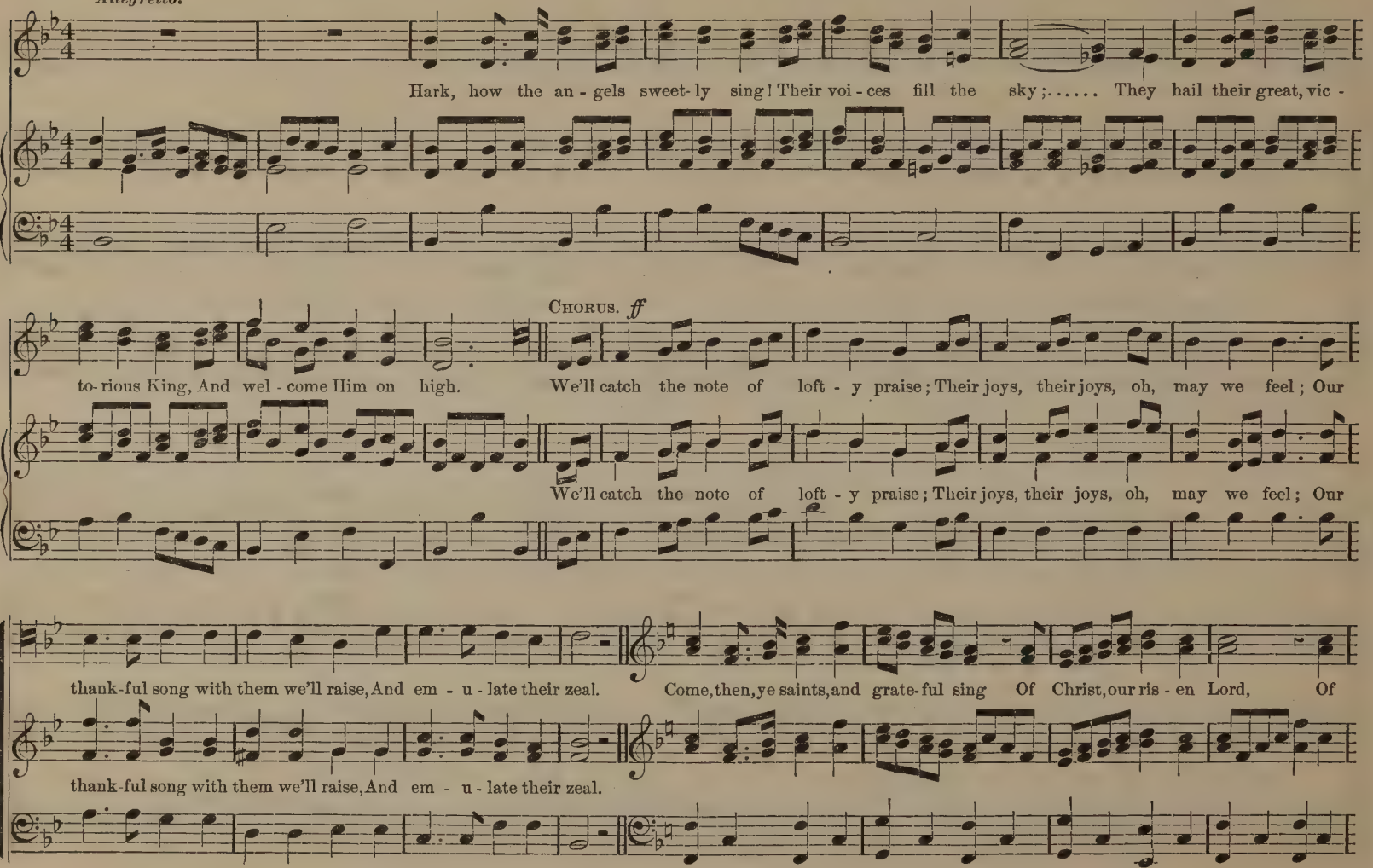

va - tion, be tell-ing of His sal - va - tion from day to day. Great is the Lord, and great-ly to be prais - ed, Great is the
va - tion, be tell-ing of His sal - va - tion from day to day. Great is the Lord, and great-ly to be prais - ed, Great is the
Dal Seg.
Lord, and great - ly to be prais - ed in the cit - y of our God, and in the mount - ain of His ho - li - ness.
Lord, and great - ly to be prais - ed in the cit - y of our God, and in the mount - ain of His ho - li - ness.

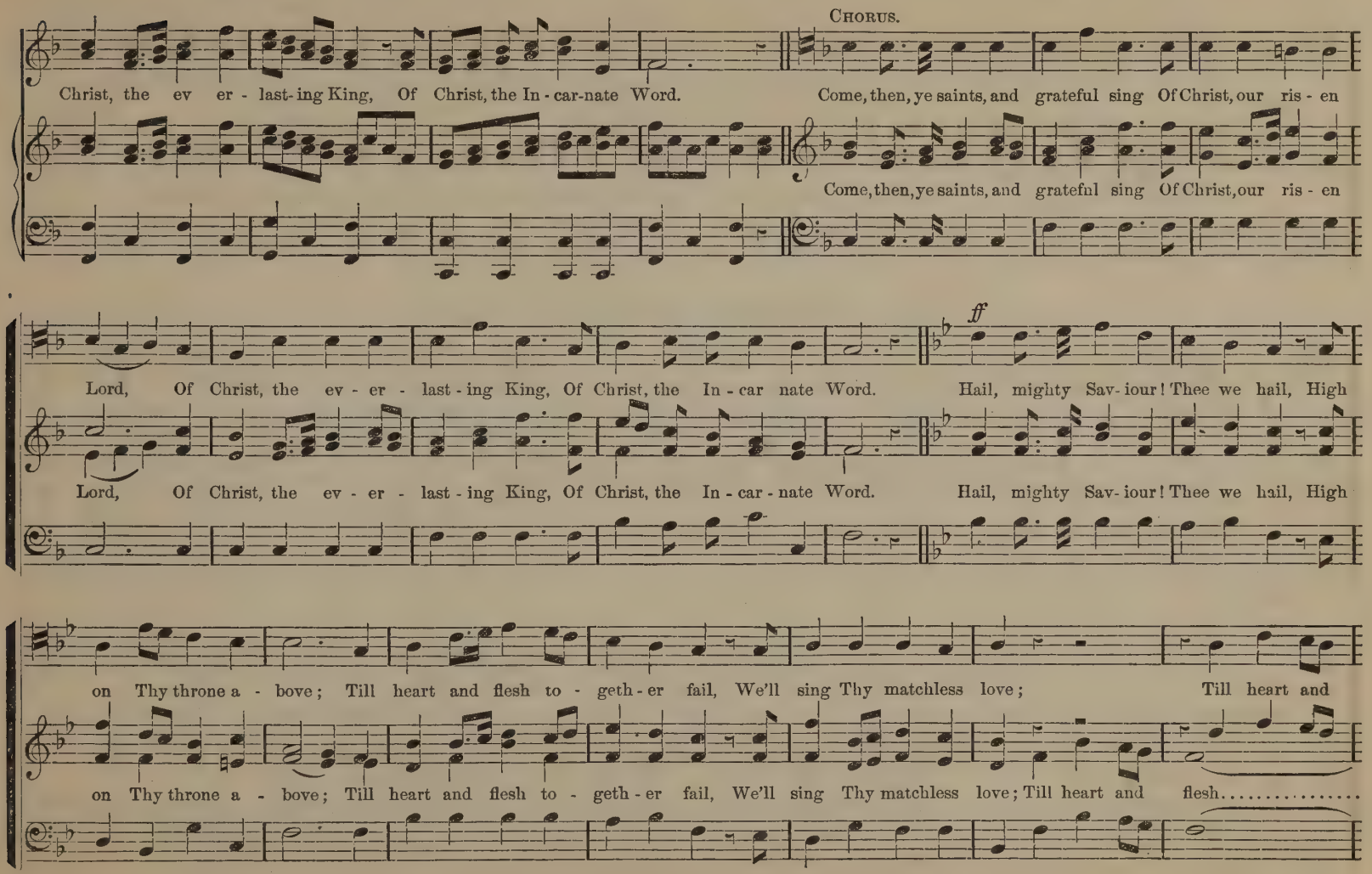
Good.

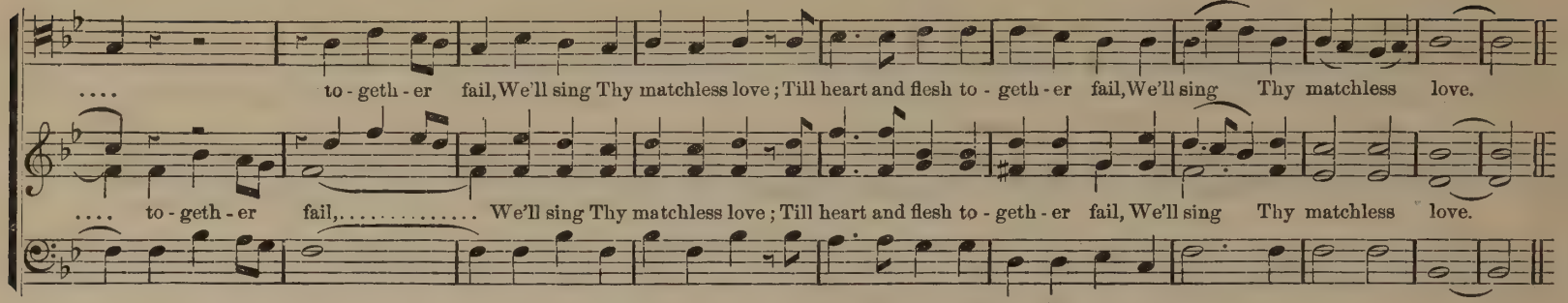
HARK, HOW THE ANGELS SWEETLY SING!

Allegretto.

J. M. STILLMAN.

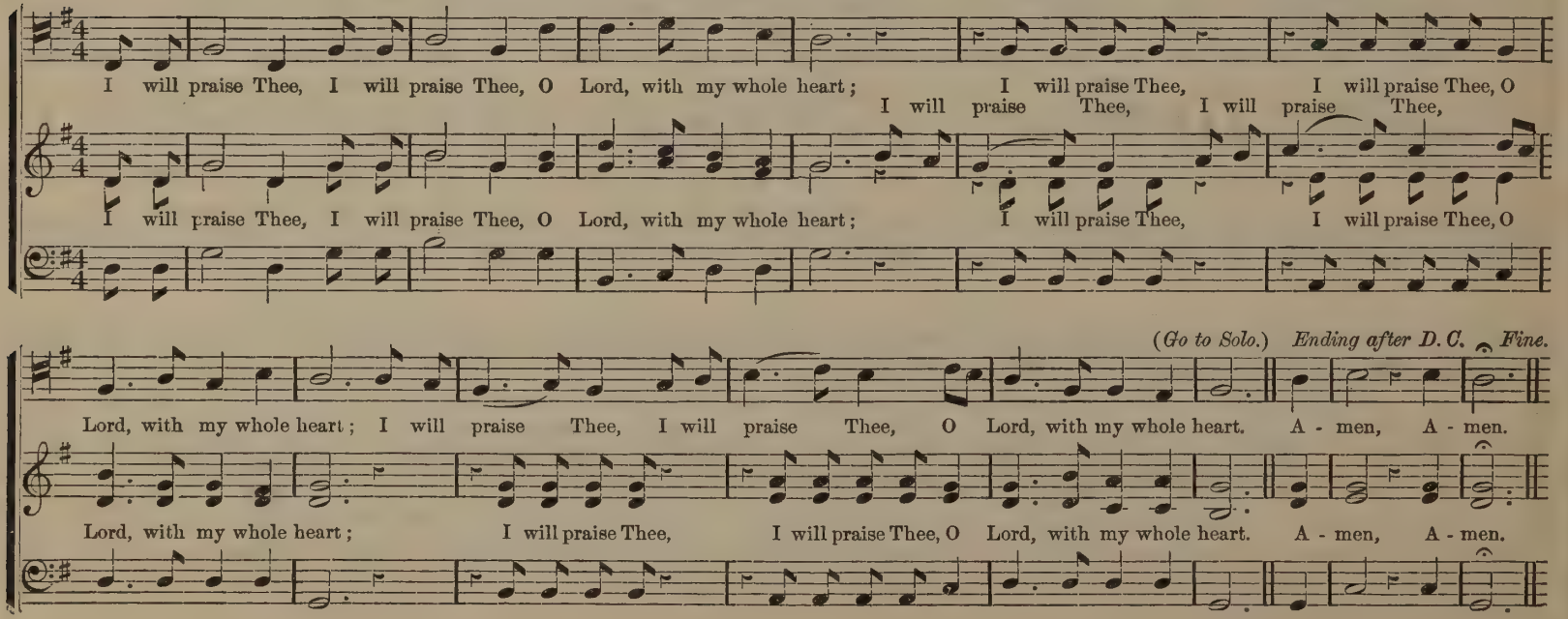


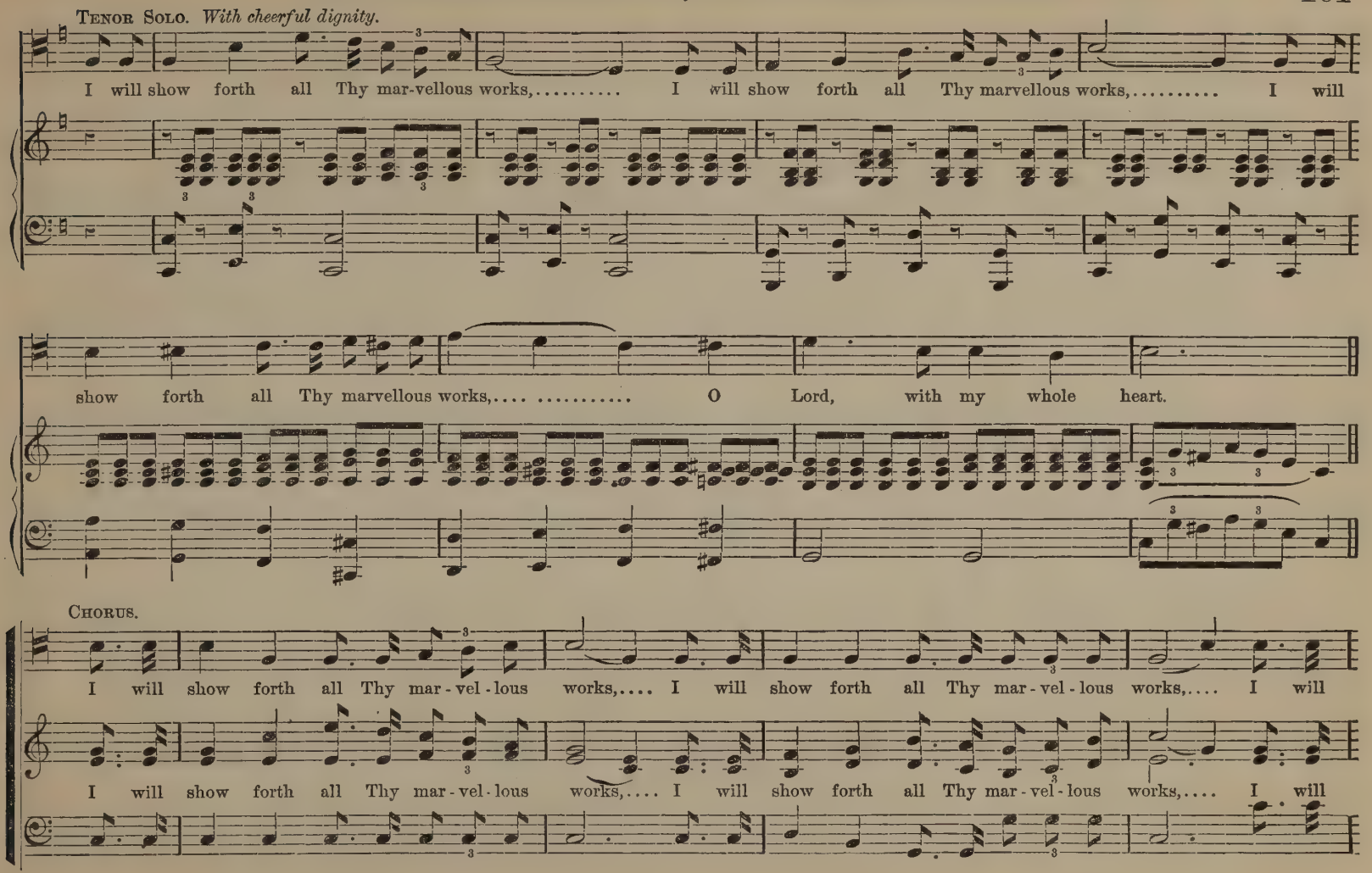

Chorus.
Christ, the ev er - last-ing King, Of Christ, the In - car-nate Word.
Come, then, ye saints, and grateful sing Of Christ, our ris - en
Come, then, ye saints, and gratefnl sing Of Christ, our ris - en
Lord, Of Christ, the ev - er - last - ing King, Of Christ, the In - car nate Word.
ff
Hail, mighty Sav - iour! Thee we hail, High
Lord, Of Christ, the ev - er - last - ing King, Of Christ, the In - car - nate Word.
Hail, mighty Sav - iour! Thee we hail, High
on Thy throne a - bove; Till heart and flesh to - geth - er fail, We'll sing Thy matchless love;
Till heart and
on Thy throne a - bove; Till heart and flesh to - geth - er fail, We'll sing Thy matchless love; Till heart and flesh.....



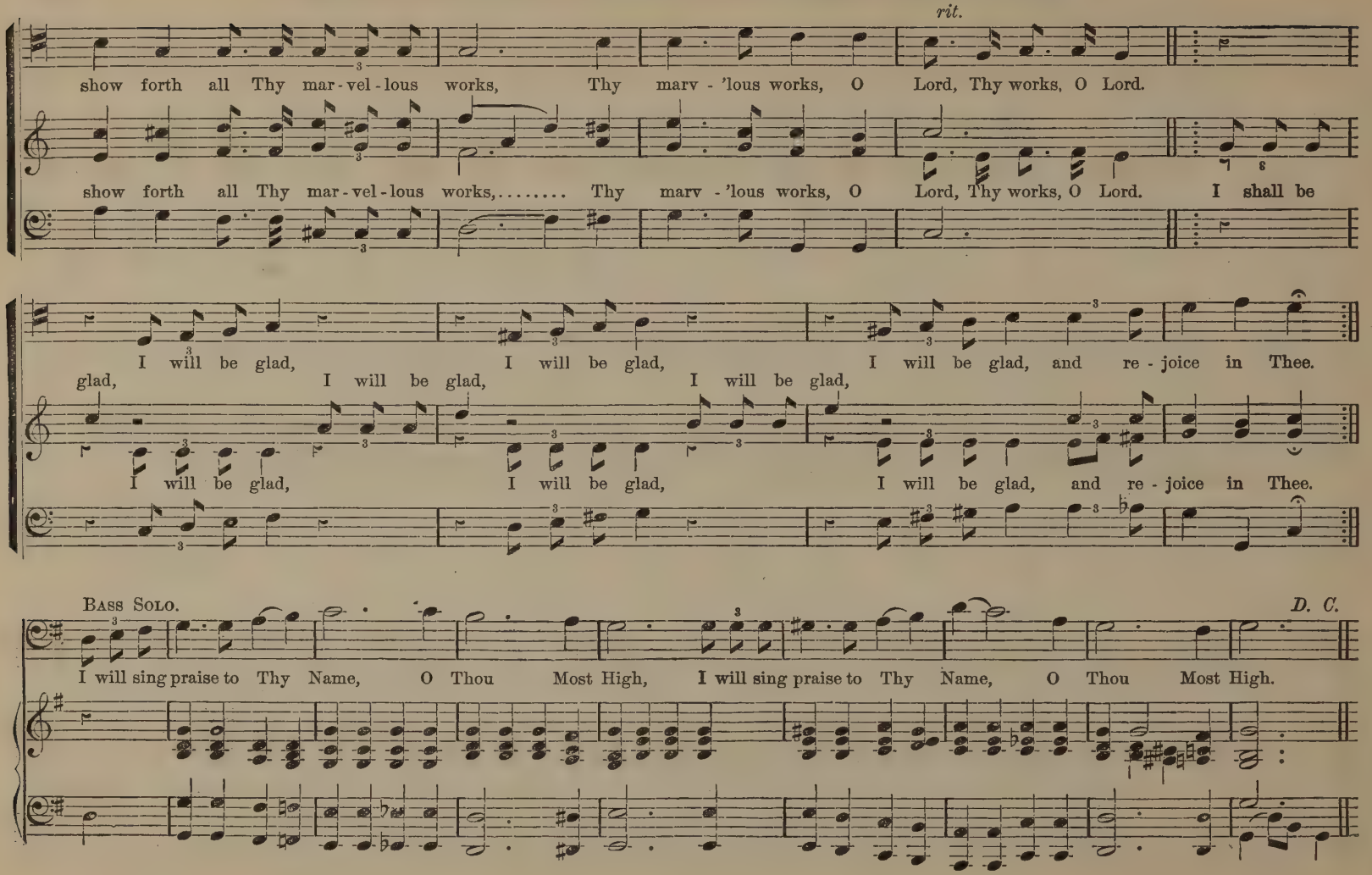
I WILL PRAISE THEE, O LORD.

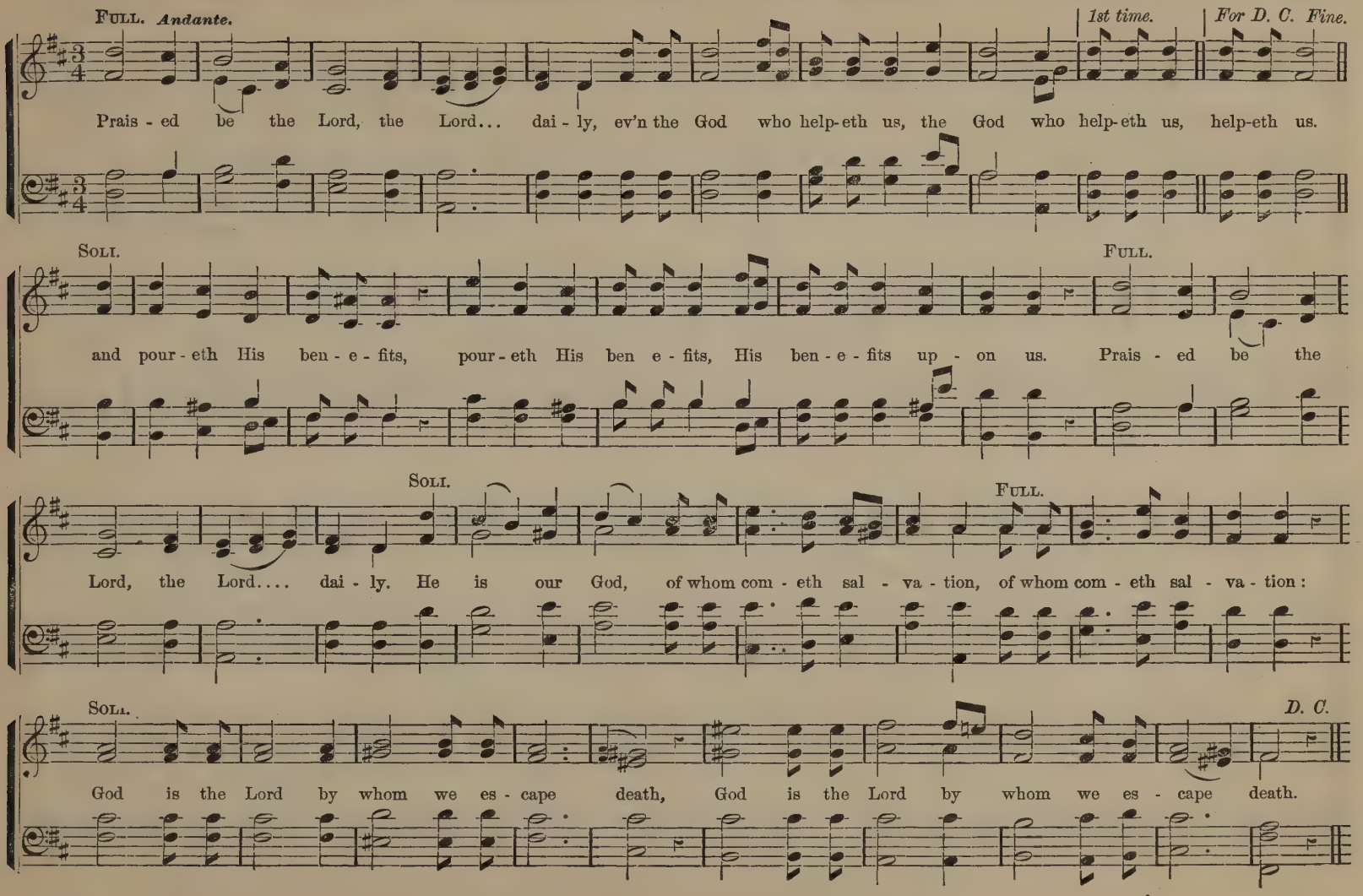
T. MARTIN TOWNE.




Tenor Solo. With cheerful dignity.
I will show forth all Thy mar-vellous works,..... I will show forth all Thy marvellous works,..... I will
show forth all Thy marvellous works,..... O Lord, with my whole heart.
Chorus.
I will show forth all Thy mar - vel - lous works,.... I will show forth all Thy mar - vel - lous works,.... I will
I will show forth all Thy mar - vel - lous works,.... I will show forth all Thy mar - vel - lous works,.... I will

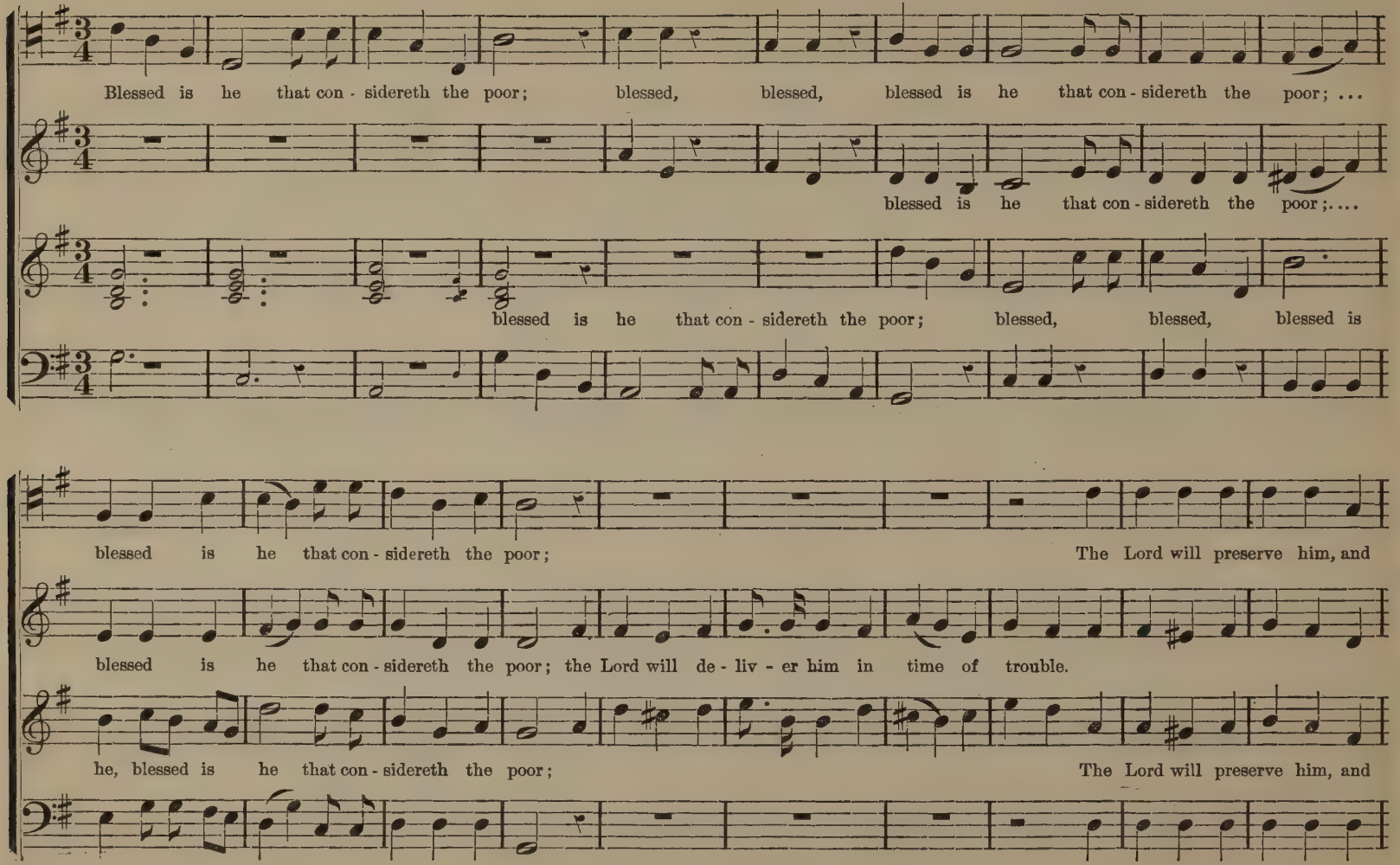
I WILL PRAISE THEE, O LORD. Concluded.

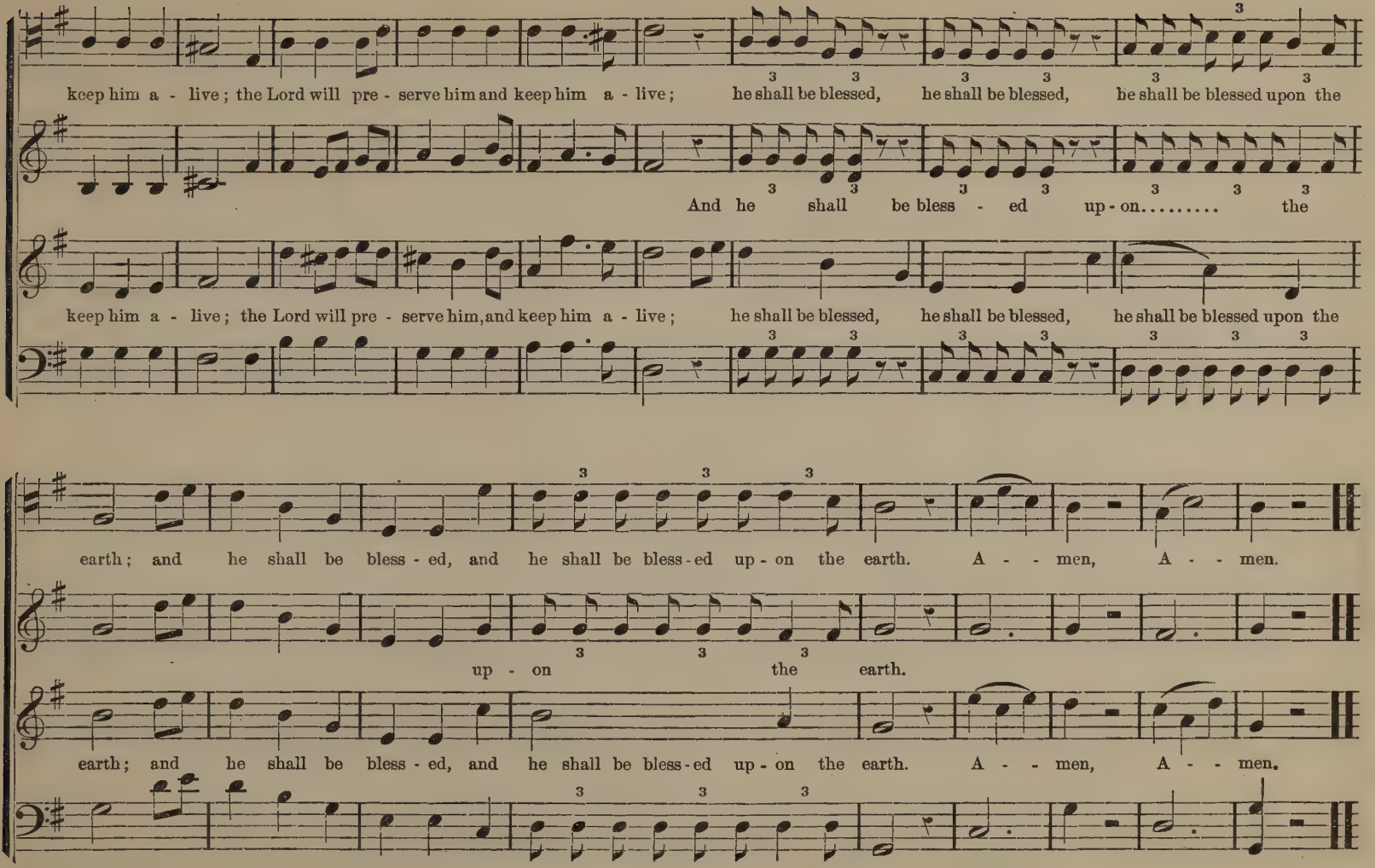



FULL. Andante.
1st time.
For D. C. Fine.
Prais - ed be the Lord, the Lord... dai - ly, ev'n the God who help-eth us, the God who help-eth us, help-eth us.
SOLI.
FULL.
and pour - eth His ben - e - fits, pour - eth His ben e - fits, His ben - e - fits up - on us. Prais - ed be the
SOLI.
FULL.
Lord, the Lord.... dai - ly. He is our God, of whom com - eth sal - va - tion, of whom com - eth sal - va - tion:
SOLI.
D. C.
God is the Lord by whom we es - cape death, God is the Lord by whom we es - cape death.

BLESSED IS HE THAT CONSIDERETH THE POOR.

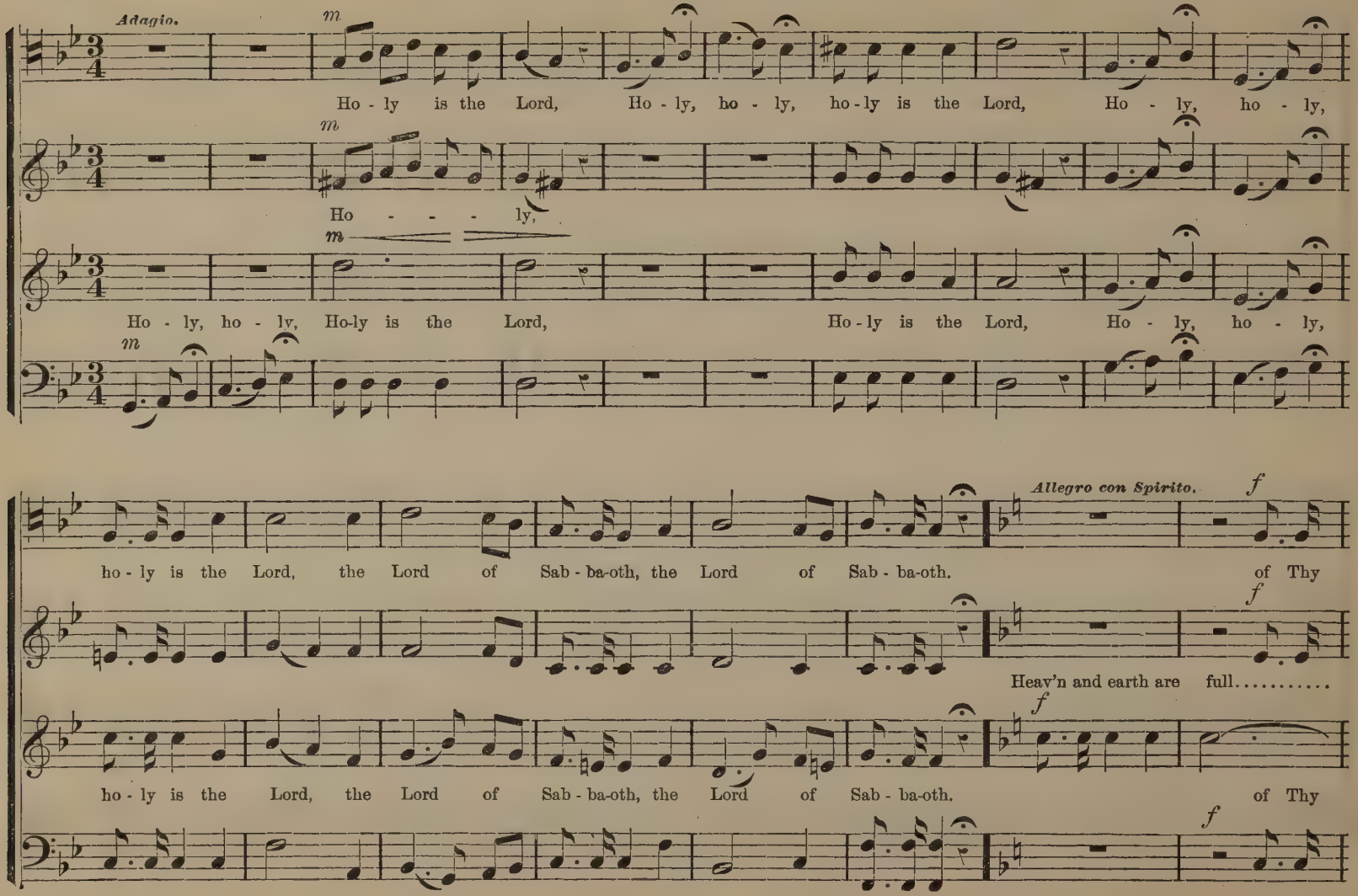
J. M. STILLMAN.

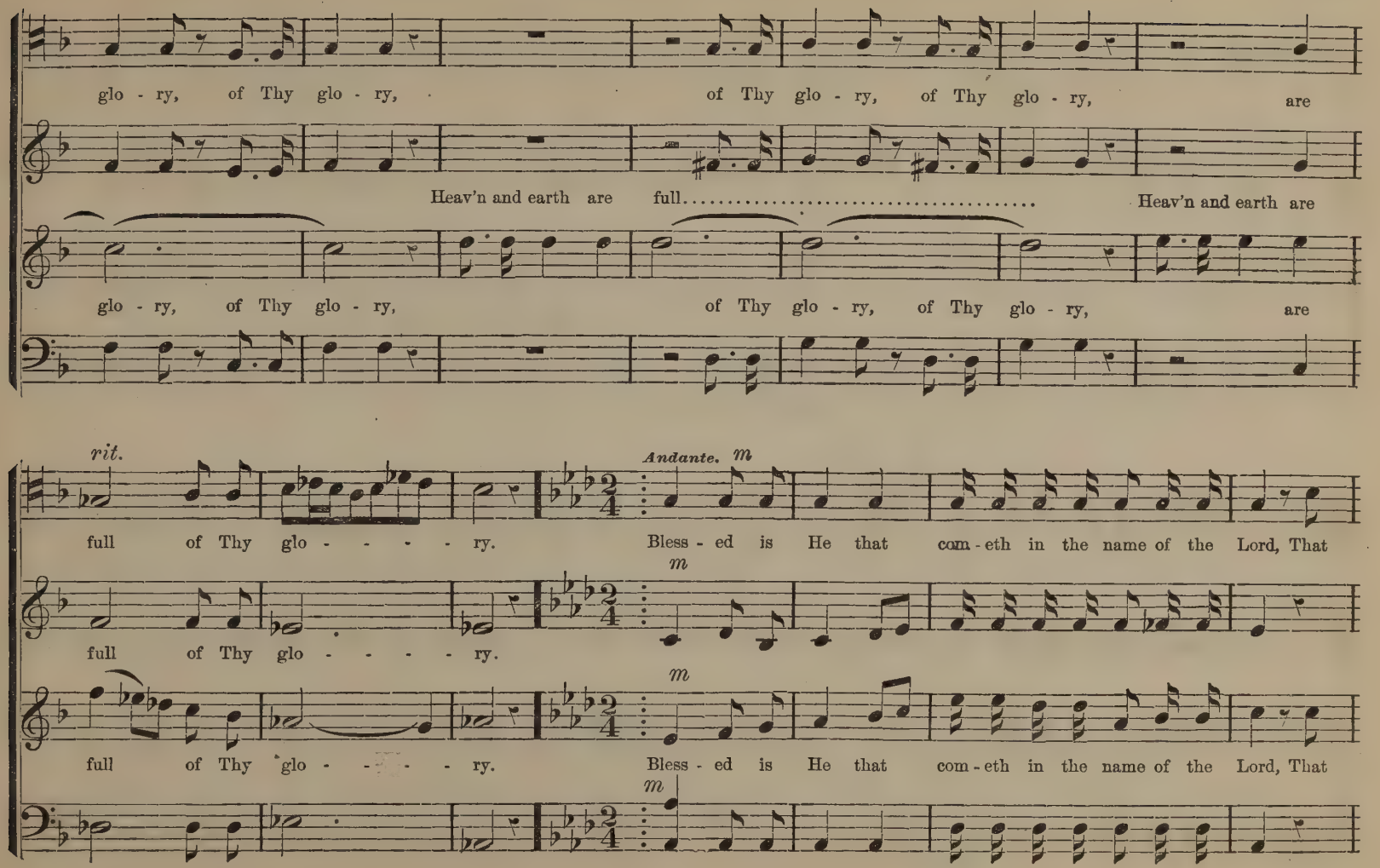



keep him a - live; the Lord will pre - serve him and keep him a - live; he shall be blessed, he shall be blessed, he shall be blessed upon the
And he shall be bless - ed up - on..... the
keep him a - live; the Lord will pre - serve him, and keep him a - live; he shall be blessed, he shall be blessed, he shall be blessed upon the
earth; and he shall be bless - ed, and he shall be bless - ed up - on the earth. A - - men, A - - men.
up - on the earth.
earth; and he shall be bless - ed, and he shall be bless - ed up - on the earth. A - - men, A - - men.

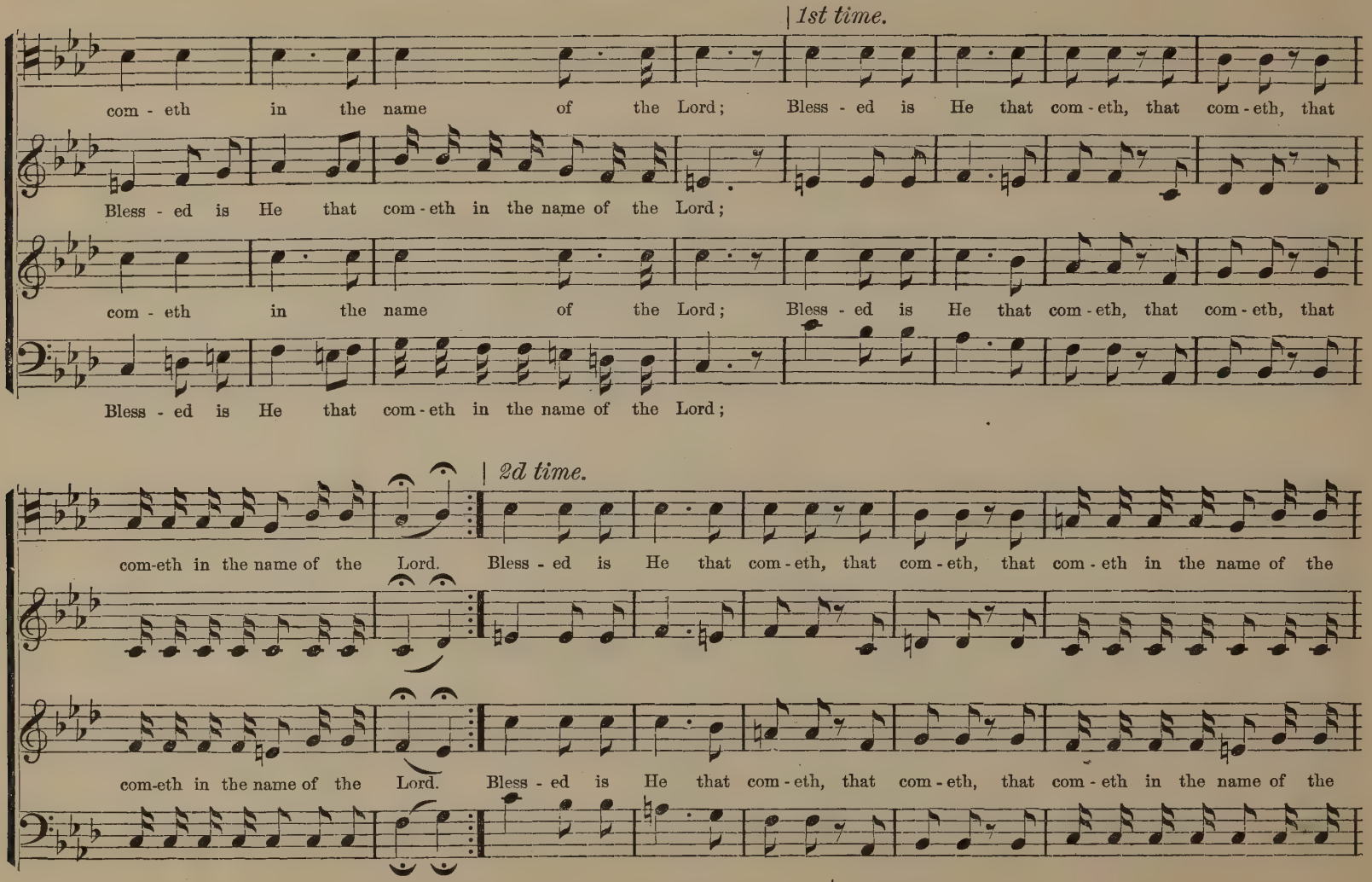
HOLY IS THE LORD.

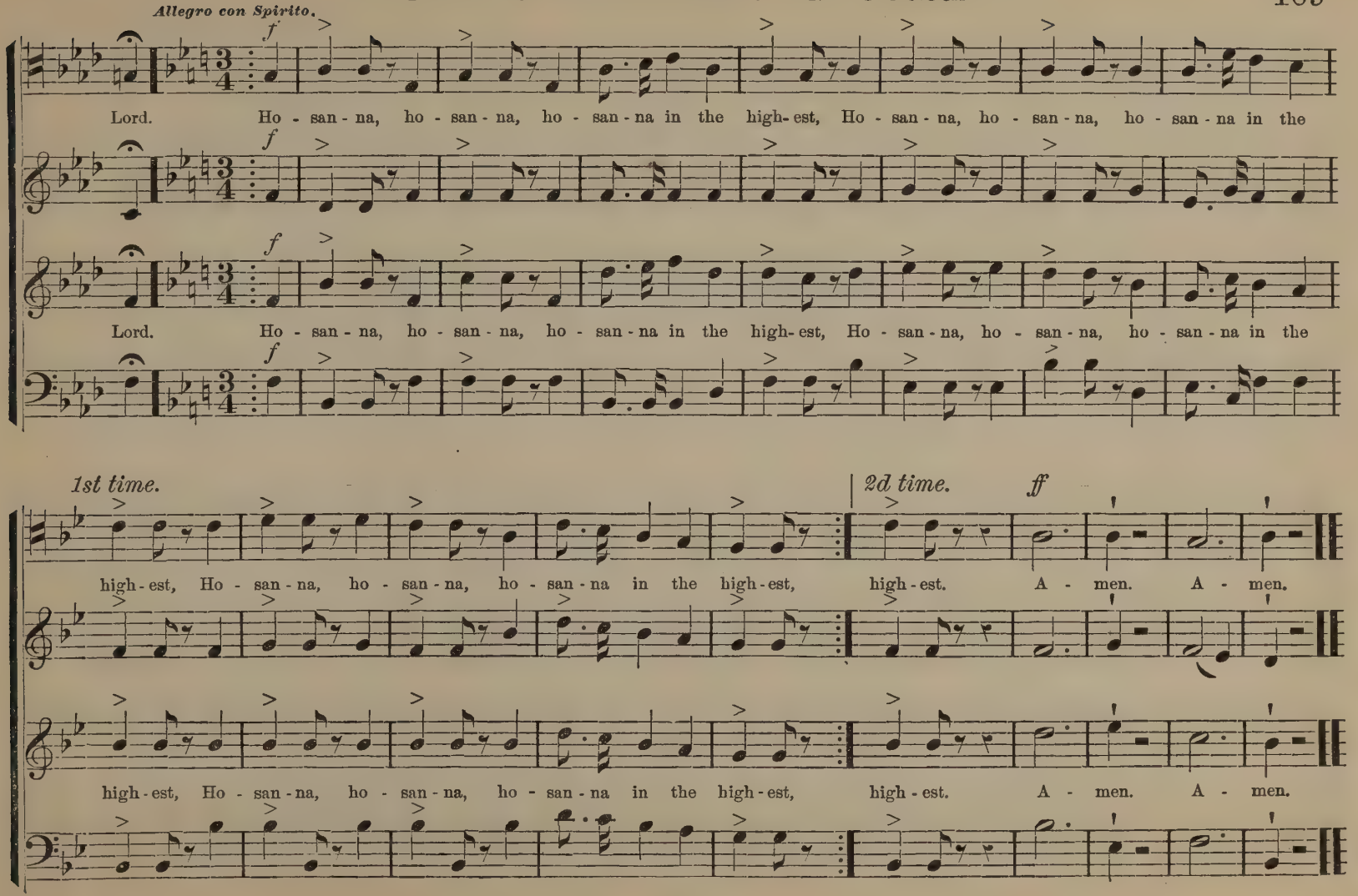
T. MARTIN TOWNE.




glo - ry, of Thy glo - ry, of Thy glo - ry, of Thy glo - ry, are
Heav'n and earth are full..... Heav'n and earth are
glo - ry, of Thy glo - ry, of Thy glo - ry, of Thy glo - ry, are
rit.
full of Thy glo - - - - - ry.
Andante. m
Bless - ed is He that com - eth in the name of the Lord, That
full of Thy glo - - - - - ry.
full of Thy glo - - - - - ry.
Bless - ed is He that com - eth in the name of the Lord, That

HOLY IS THE LORD. Continued.

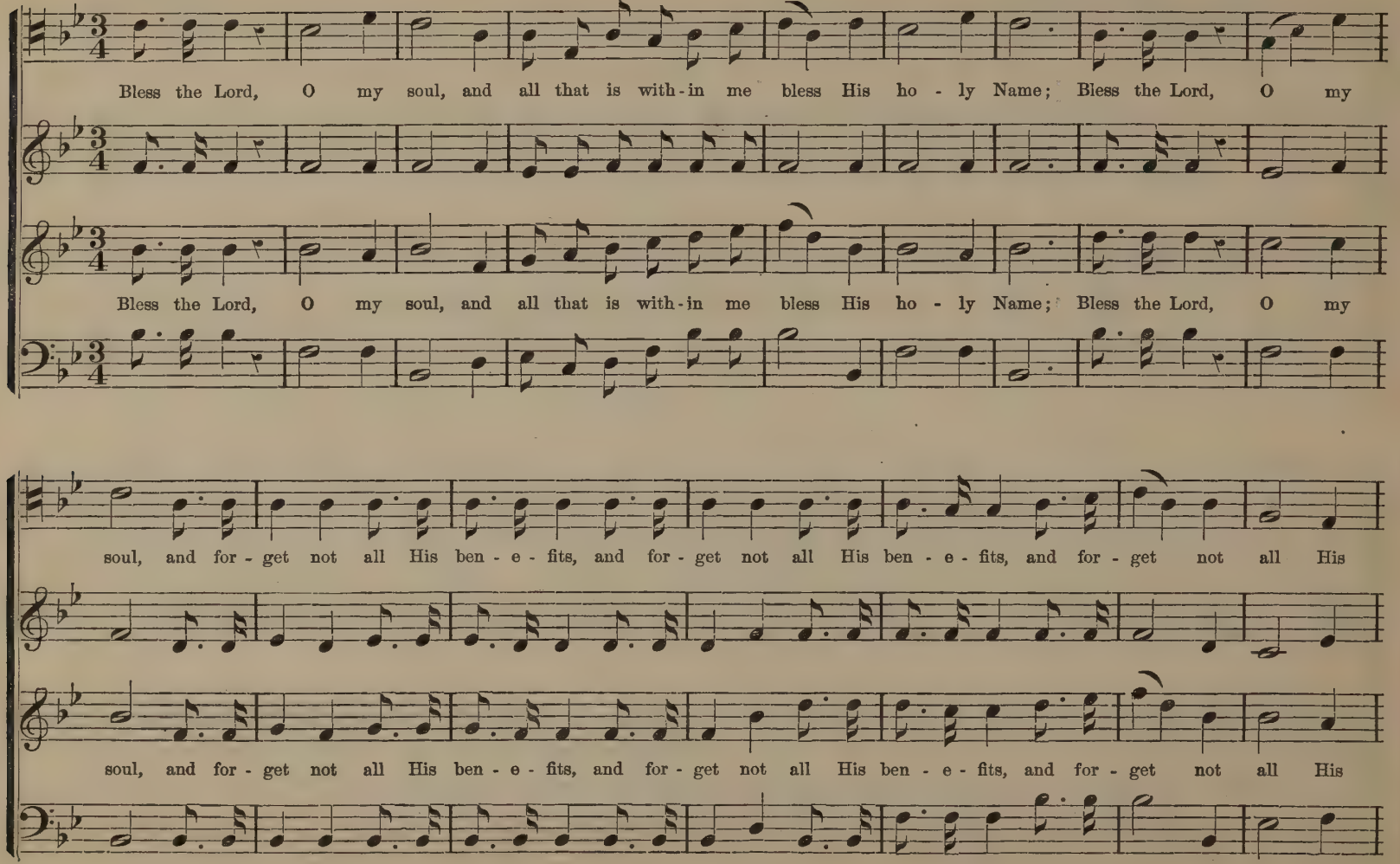


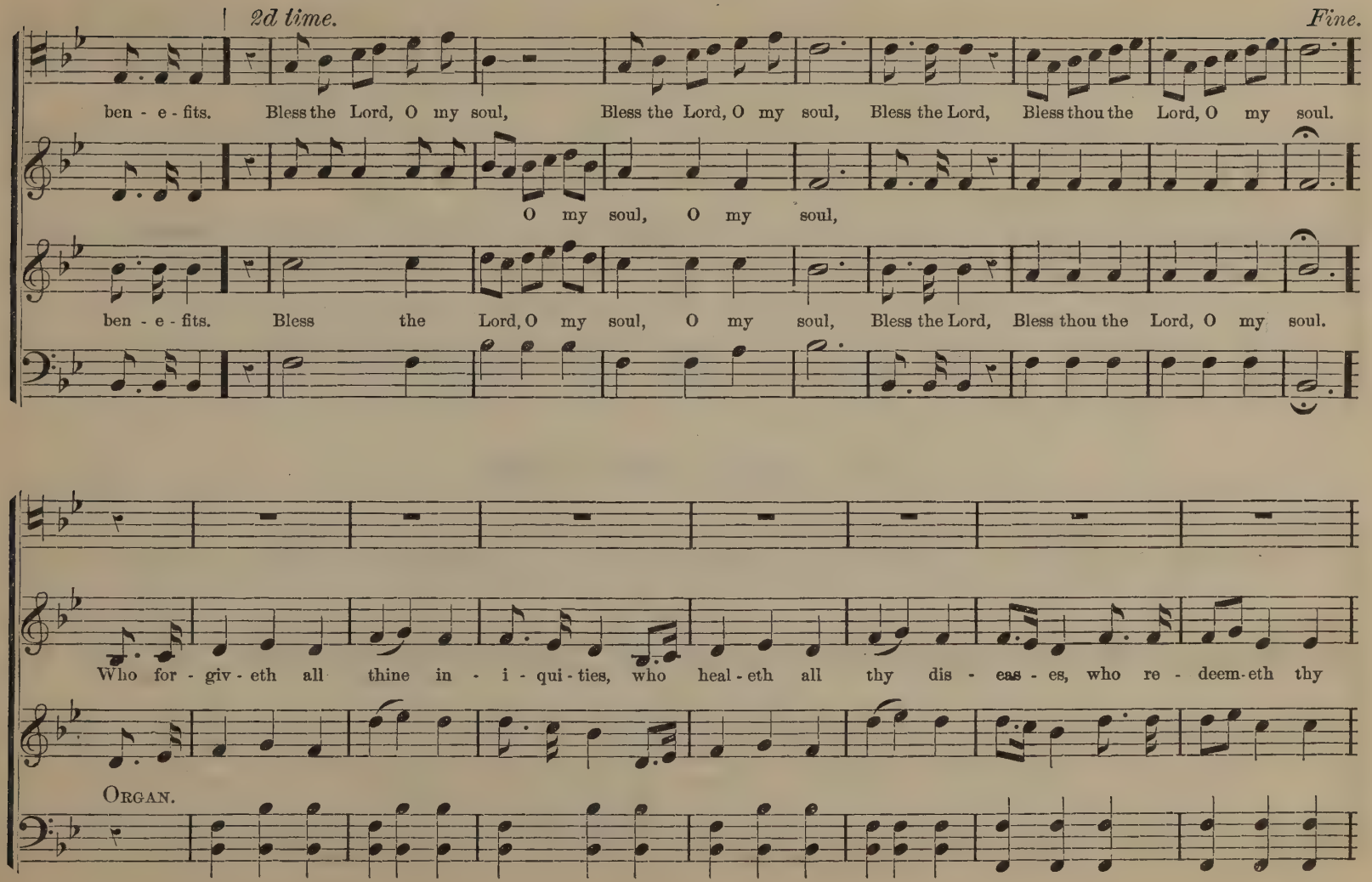

Allegro con Spirito.
f
Lord. Ho - san - na, ho - san - na, ho - san - na in the high-est, Ho - san - na, ho - san - na, ho - san - na in the
Lord. Ho - san - na, ho - san - na, ho - san - na in the high-est, Ho - san - na, ho - san - na, ho - san - na in the
1st time.
high - est, Ho - san - na, ho - san - na, ho - san - na in the high - est,
2d time.
ff
high - est. A - men. A - men.
high - est, Ho - san - na, ho - san - na, ho - san - na in the high - est,
high - est. A - men. A - men.

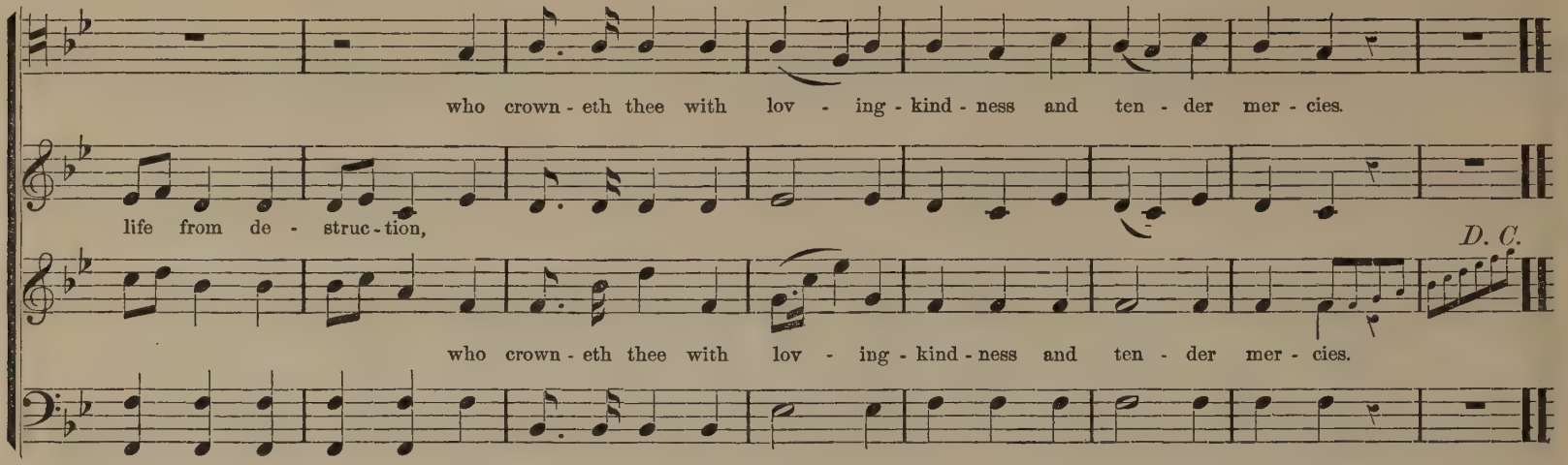
BLESS THE LORD, O MY SOUL.

W. SHOEMAKER, 1857. (*Died Feb. 21, 1861.*)

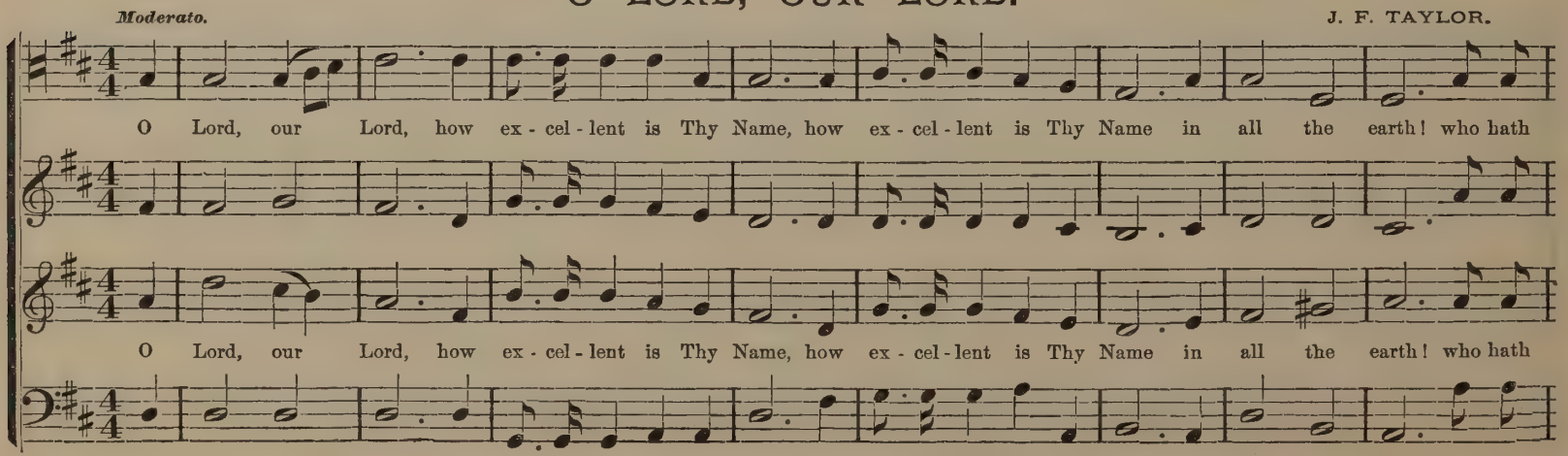
Moderato.

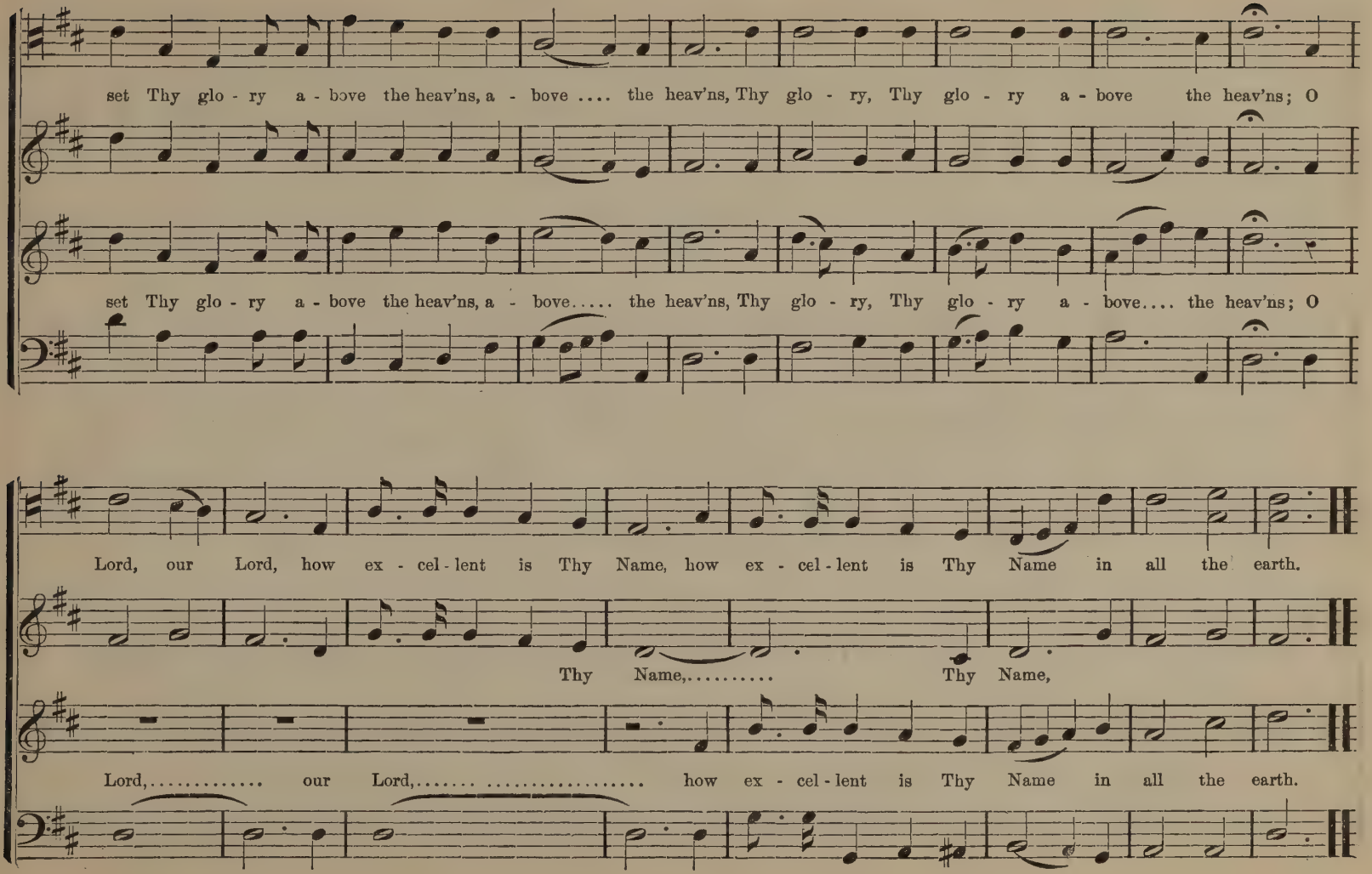



2d time.
Fine.
ben - e - fits. Bless the Lord, O my soul, Bless the Lord, O my soul, Bless the Lord, Bless thou the Lord, O my soul.
O my soul, O my soul,
ben - e - fits. Bless the Lord, O my soul, O my soul, Bless the Lord, Bless thou the Lord, O my soul.
Who for - giv - eth all thine in - i - qui - ties, who heal - eth all thy dis - eas - es, who re - deem - eth thy
ORGAN.



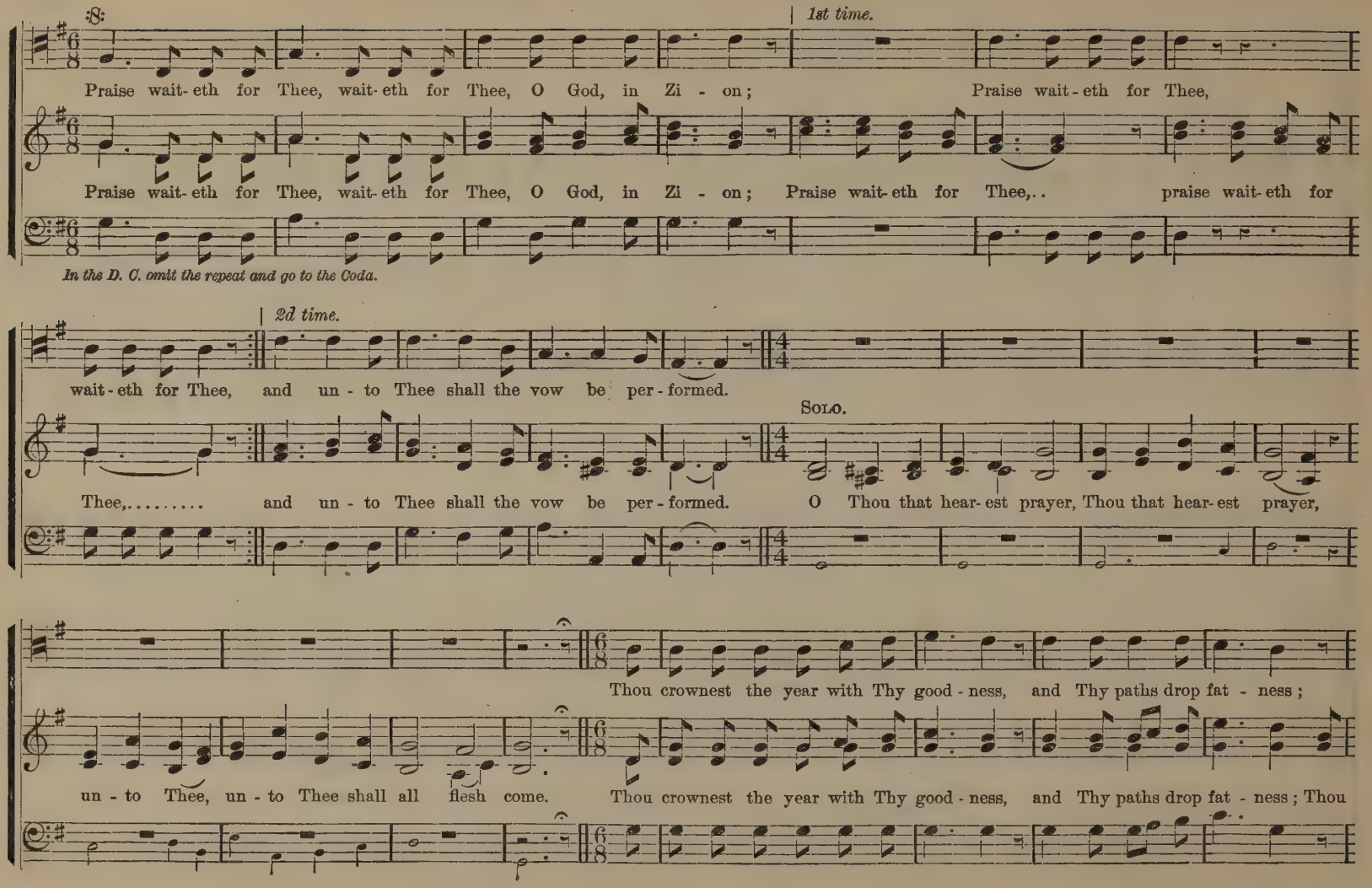
O LORD, OUR LORD.

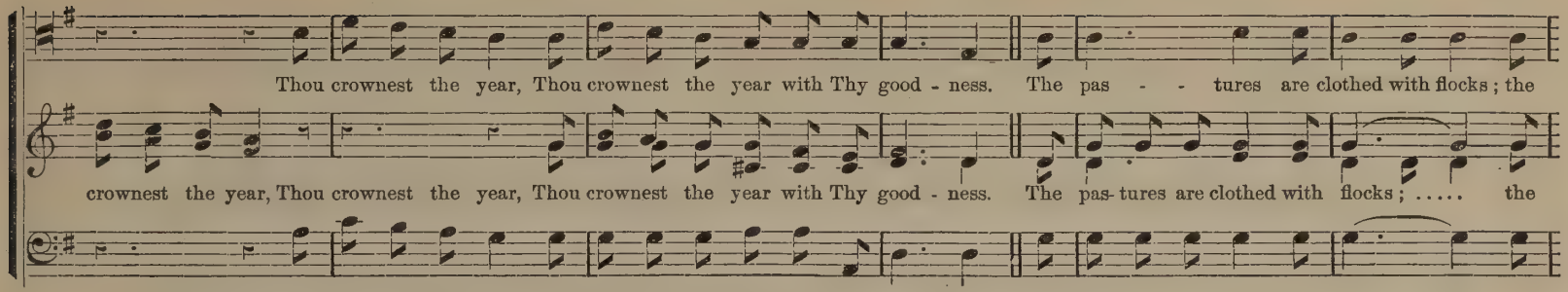


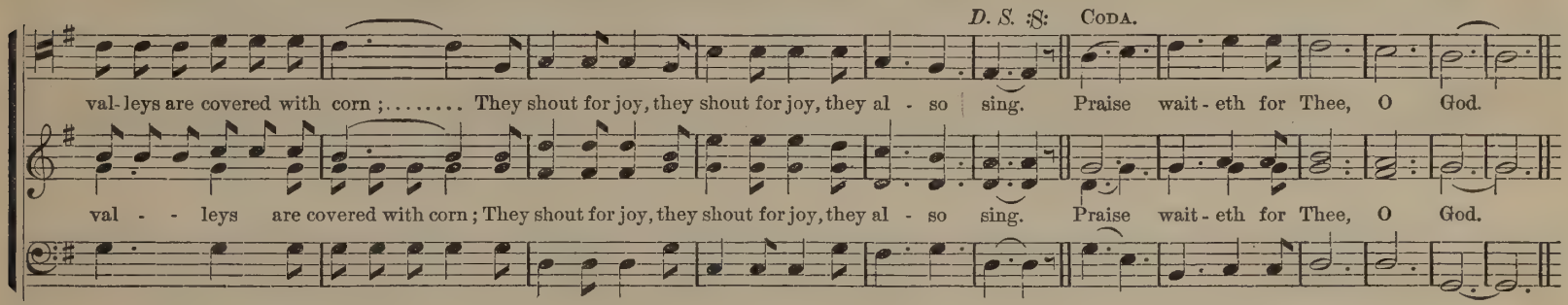

set Thy glo - ry a - bove the heav'ns, a - bove .... the heav'ns, Thy glo - ry, Thy glo - ry a - bove the heav'ns; O
set Thy glo - ry a - bove the heav'ns, a - bove..... the heav'ns, Thy glo - ry, Thy glo - ry a - bove.... the heav'ns; O
Lord, our Lord, how ex - cel - lent is Thy Name, how ex - cel - lent is Thy Name in all the earth.
Thy Name,..... Thy Name,
Lord,..... our Lord,..... ..... how ex - cel - lent is Thy Name in all the earth.

PRAISE WAITETH FOR THEE.

Dr. J. B. HERBERT.



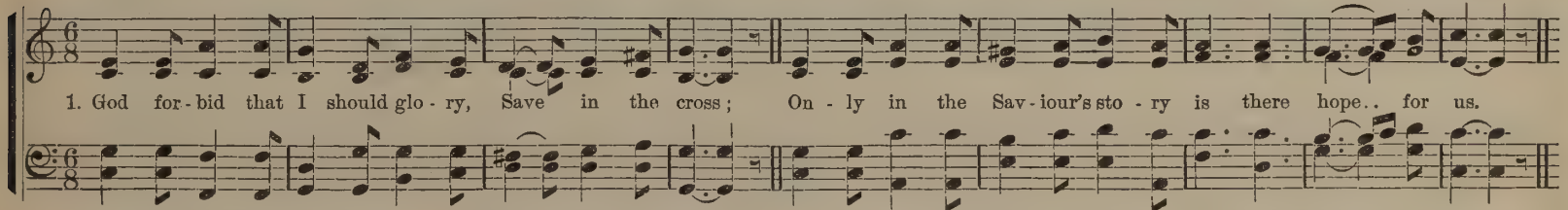




CALLENE FISK.

GOD FORBID THAT I SHOULD GLORY. 8s & 5s.

W. H. W.
Aug. 15, 1876.



2 Then let him that glorieth glory
Only in the Lord,
For the only light from heaven
Shineth from His word.

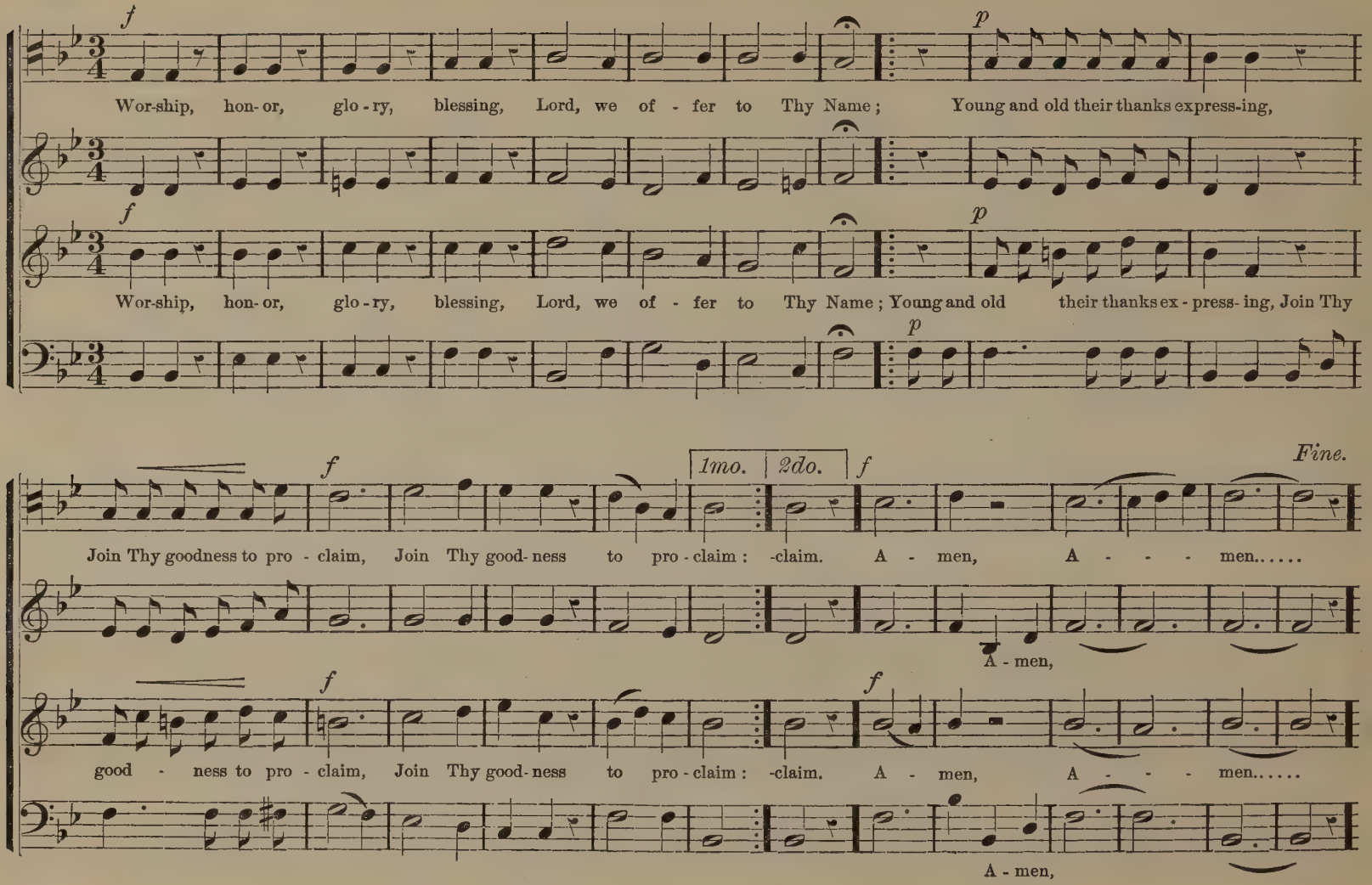
3 Jesus paid the bloody forfeit
For our fatal sin;
Only faith in Him can save us,
And conduct us in.

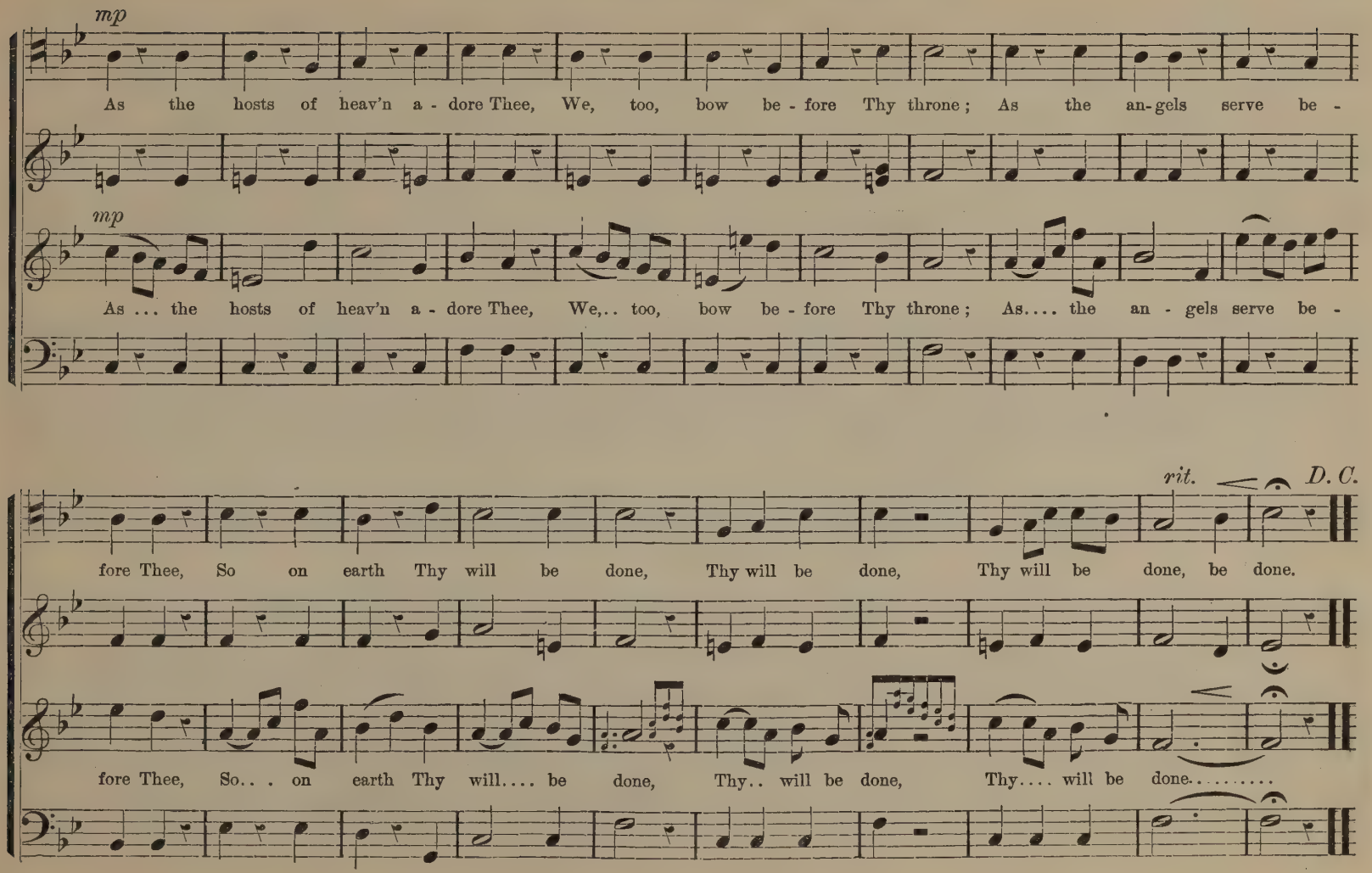
4 All we have His goodness gave us,
And in Him we live;
Then to Him, our loving Saviour,
Endless praises give.

5 God forbid that I should glory,
Save in the cross;
Only in its heavenly shadow
Are we safe from loss.

SONG OF PRAISE.

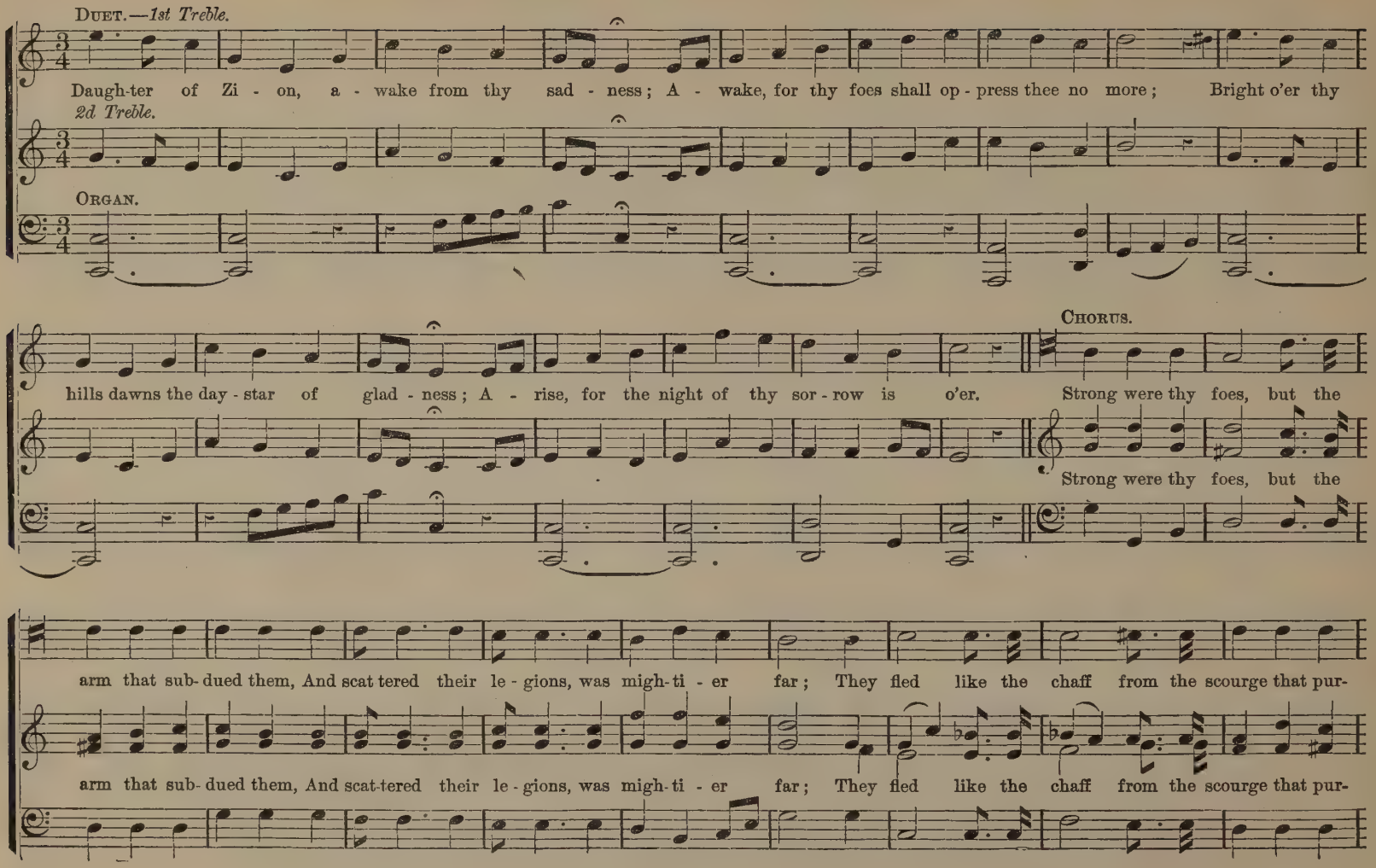
S. WESLEY MARTIN.

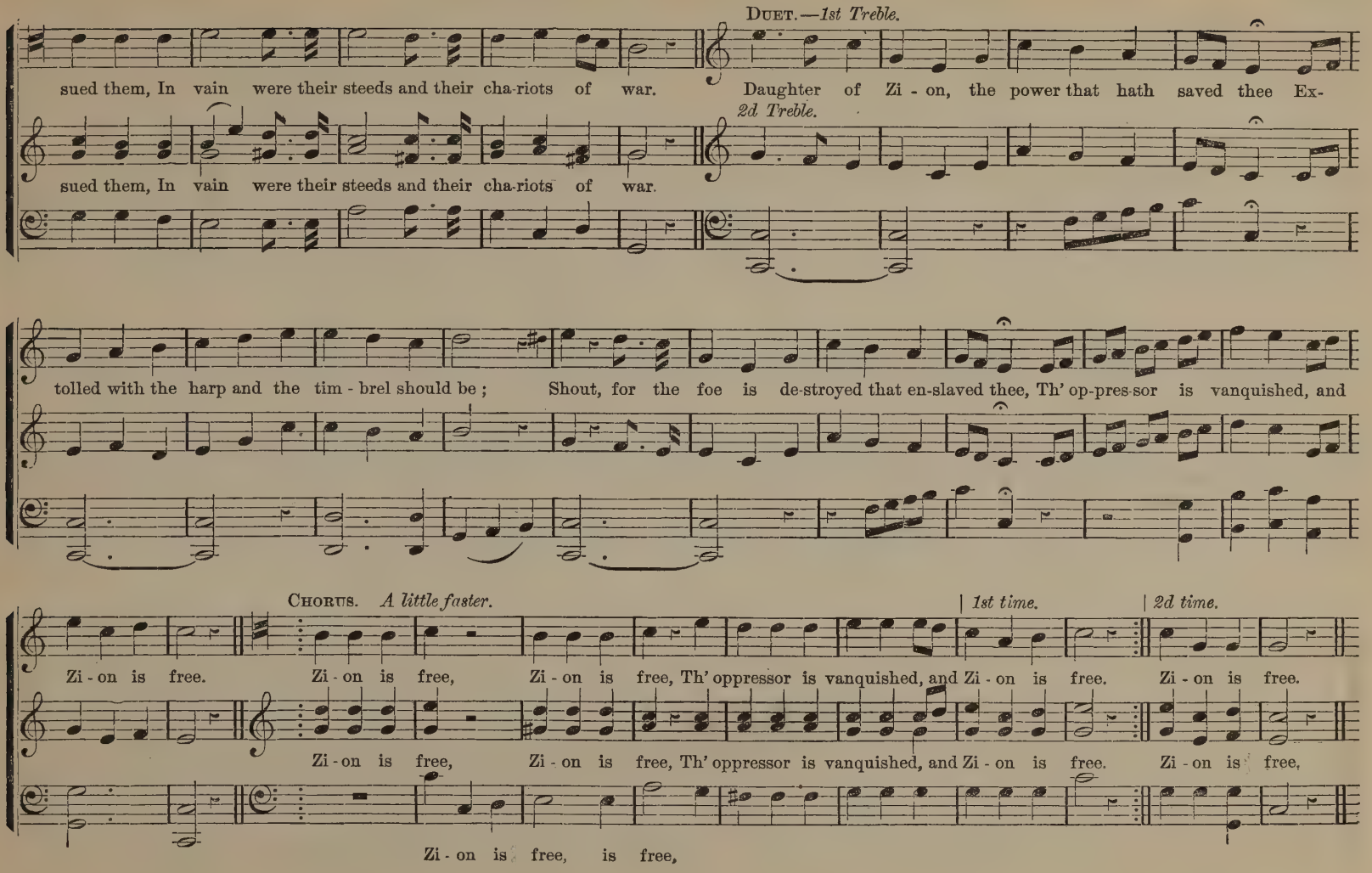



mp
As the hosts of heav'n a - dore Thee, We, too, bow be - fore Thy throne; As the an-gels serve be -
mp
As ... the hosts of heav'n a - dore Thee, We,.. too, bow be - fore Thy throne; As.... the an - gels serve be -
rit.
D. C.
fore Thee, So on earth Thy will be done, Thy will be done, Thy will be done, be done.
fore Thee, So.. . on earth Thy will.... be done, Thy.. will be done, Thy.... will be done.....

DAUGHTER OF ZION.

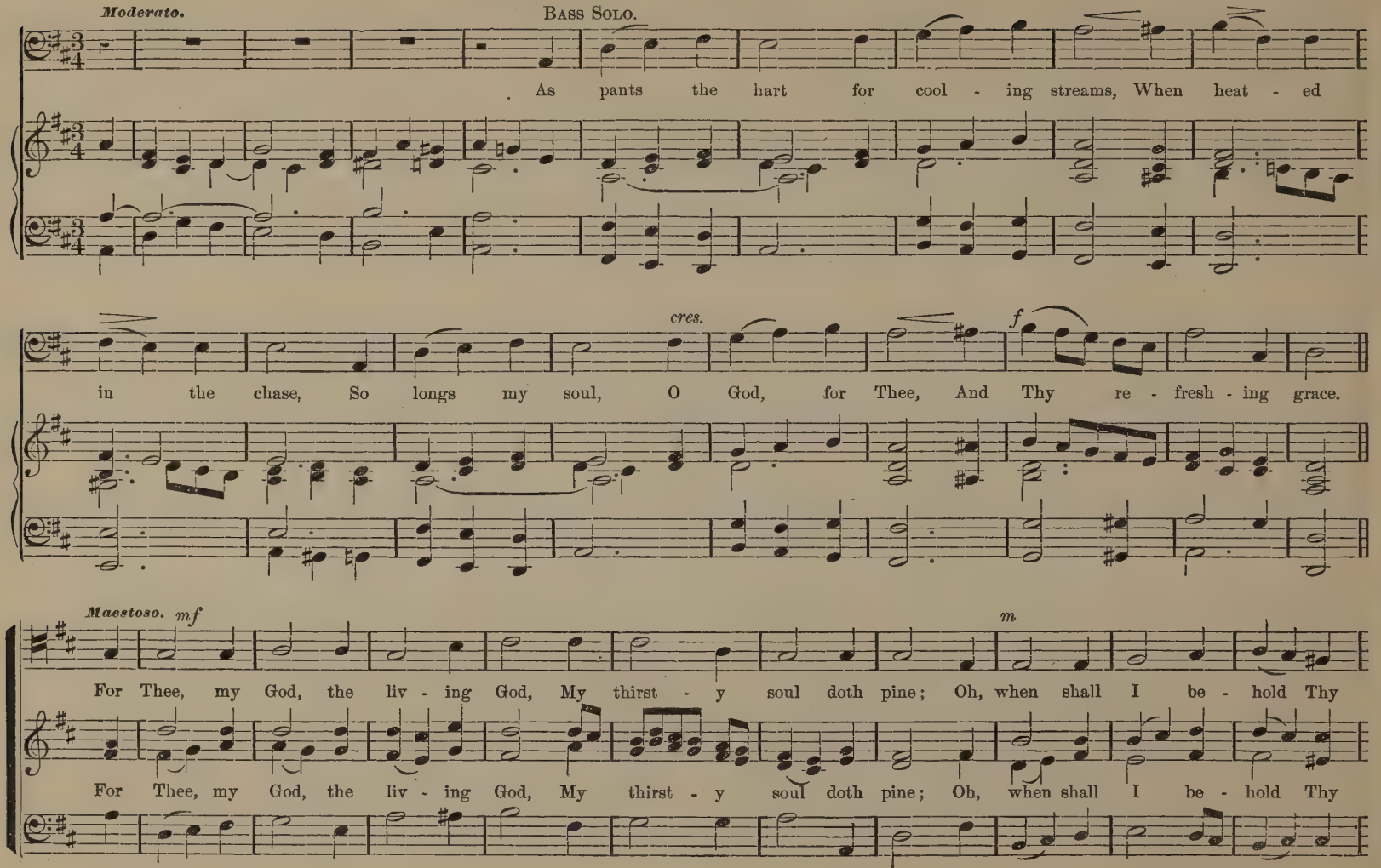
S. WESLEY MARTIN.

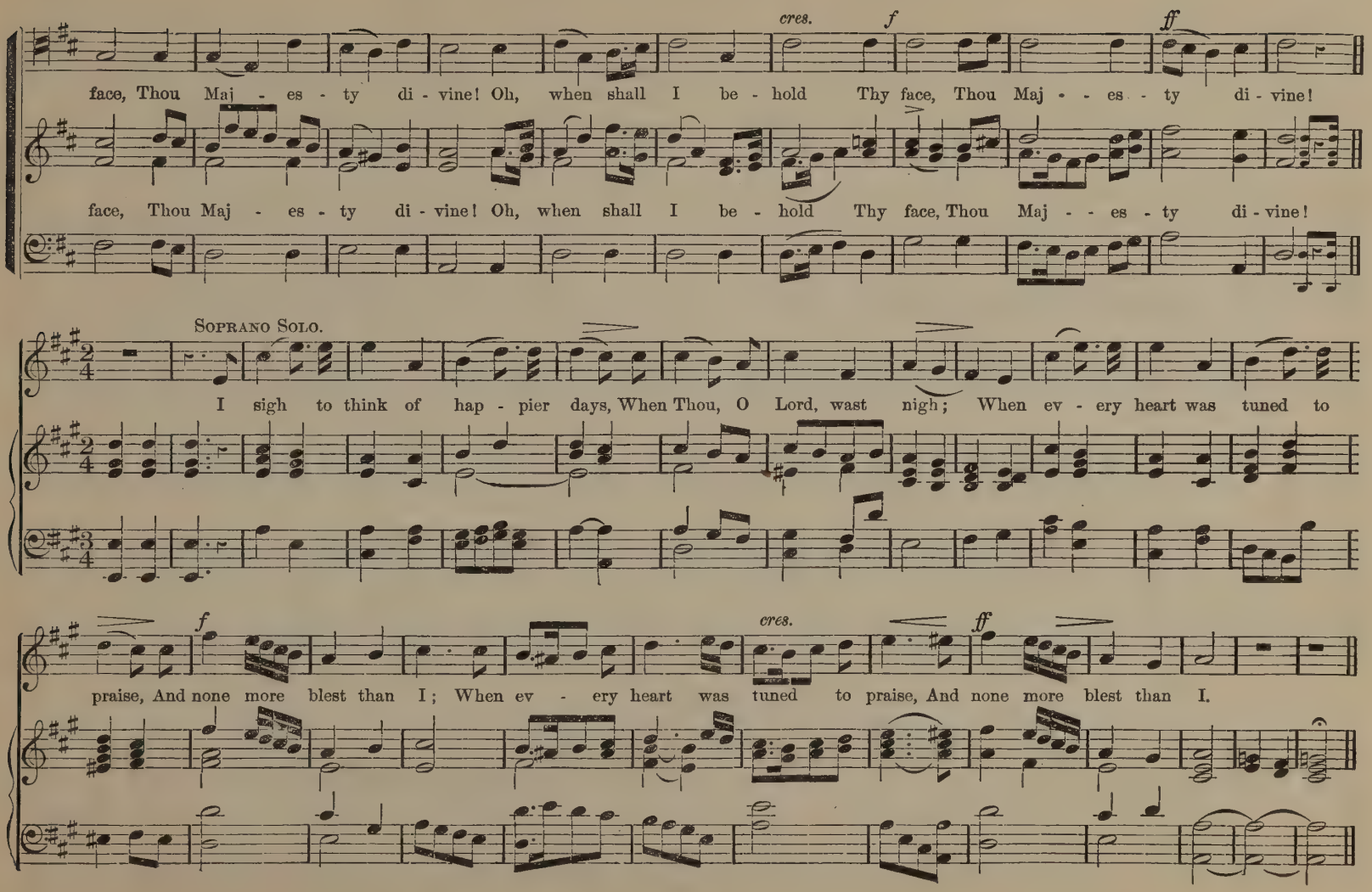



DUET.—1st Treble.
sued them, In vain were their steeds and their cha-riots of war.
Daughter of Zi - on, the power that hath saved thee Ex-
2d Treble.
sued them, In vain were their steeds and their cha-riots of war.
tolled with the harp and the tim - brel should be ;
Shout, for the foe is de-stroyed that en-slaved thee, Th' op-pres-sor is vanquished, and
CHORUS. A little faster.
1st time.
2d time.
Zi - on is free.
Zi - on is free,
Zi - on is free, Th' oppressor is vanquished, and Zi - on is free.
Zi - on is free.
Zi - on is free,
Zi - on is free, Th' oppressor is vanquished, and Zi - on is free.
Zi - on is free,
Zi - on is free, is free,

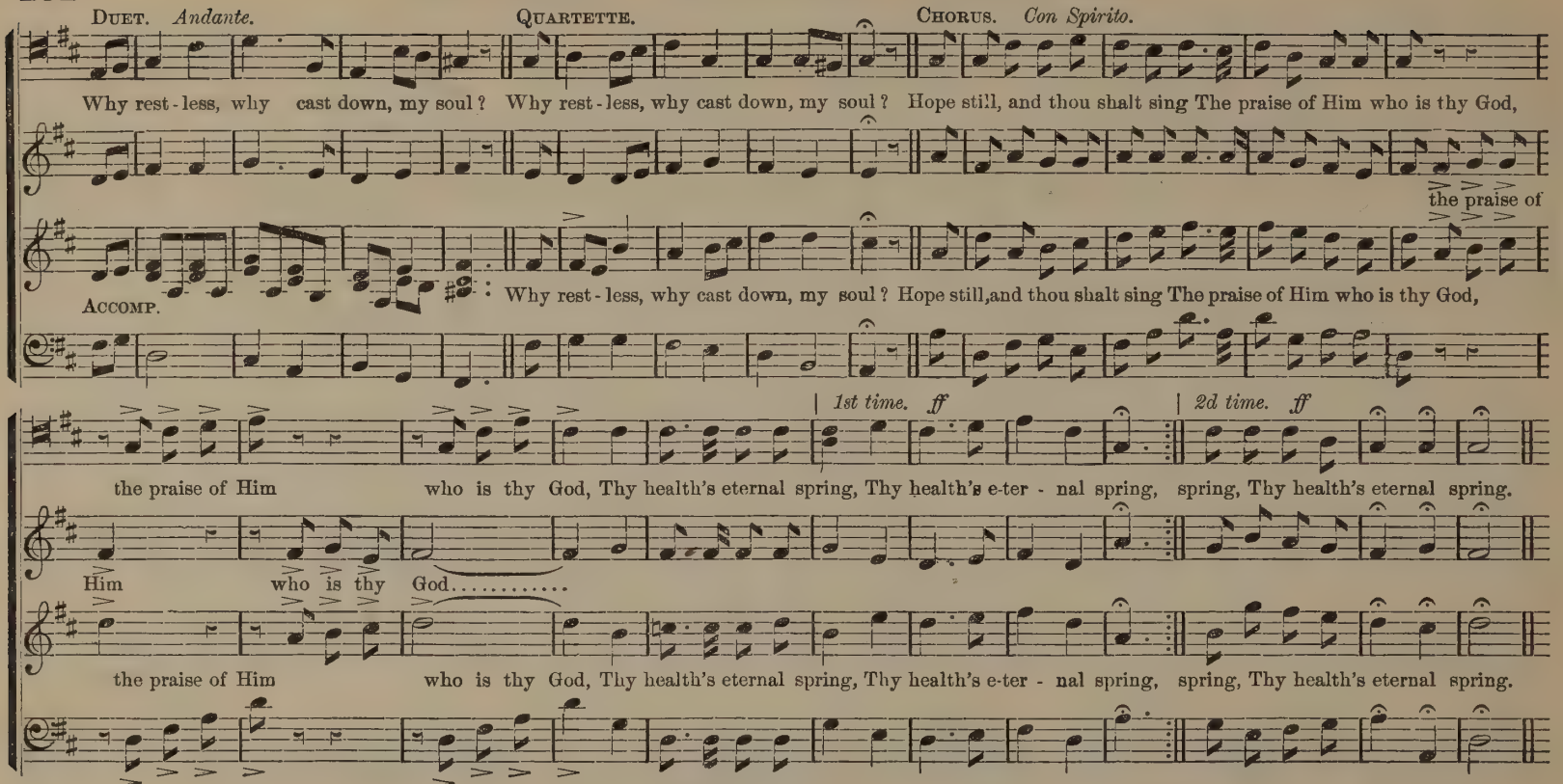
AS PANTS THE HART.

J. M. STILLMAN.



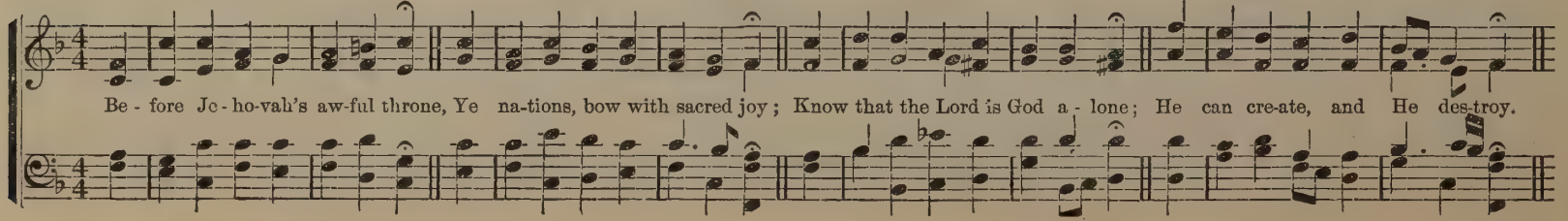

cres.
f
ff
face, Thou Maj - es - ty di - vine! Oh, when shall I be - hold Thy face, Thou Maj - - es - ty di - vine!
face, Thou Maj - es - ty di - vine! Oh, when shall I be - hold Thy face, Thou Maj - - es - ty di - vine!
Soprano Solo.
I sigh to think of hap - pier days, When Thou, O Lord, wast nigh; When ev - ery heart was tuned to
f
cres.
ff
praise, And none more blest than I; When ev - ery heart was tuned to praise, And none more blest than I.

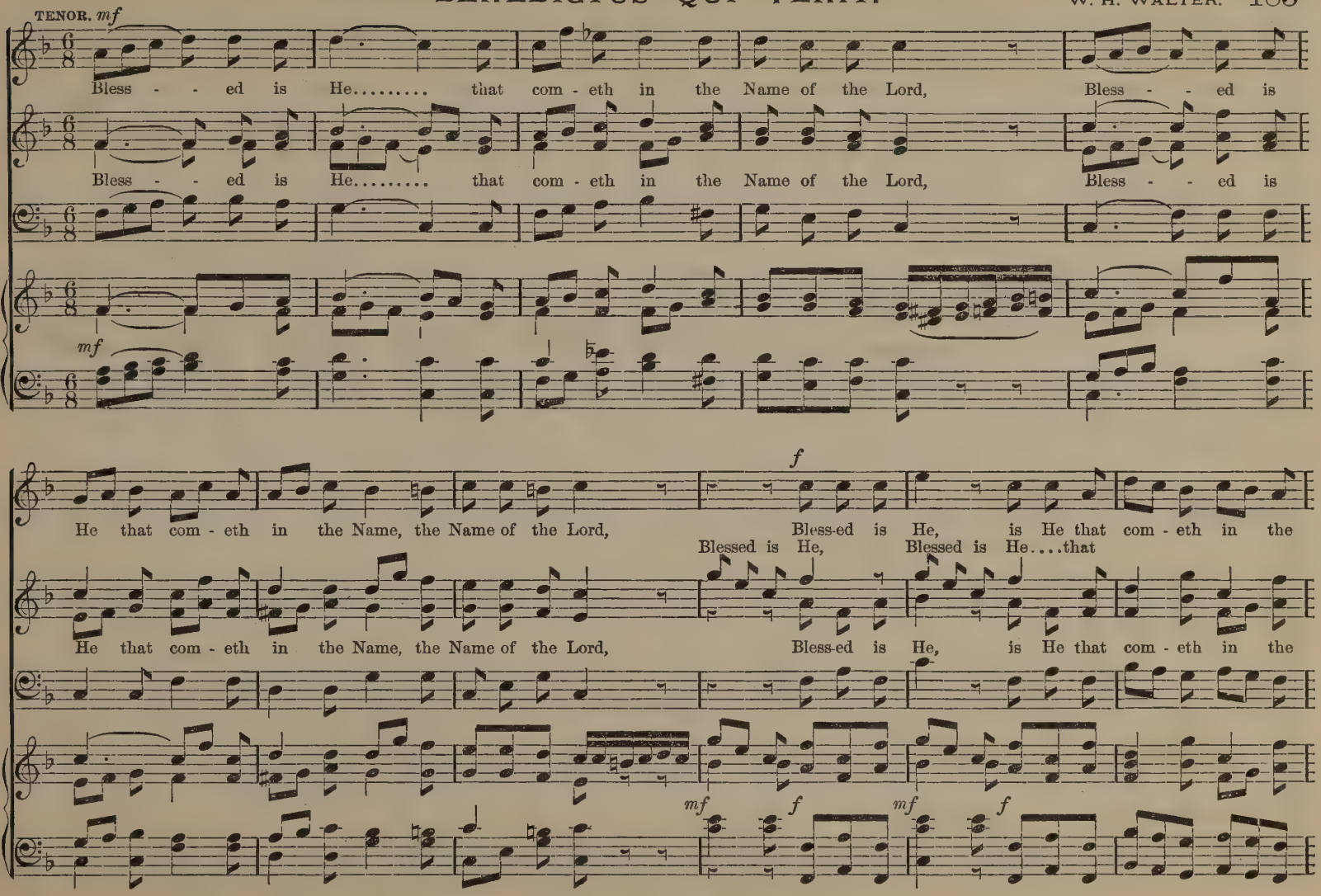
AS PANTS THE HART. Concluded.



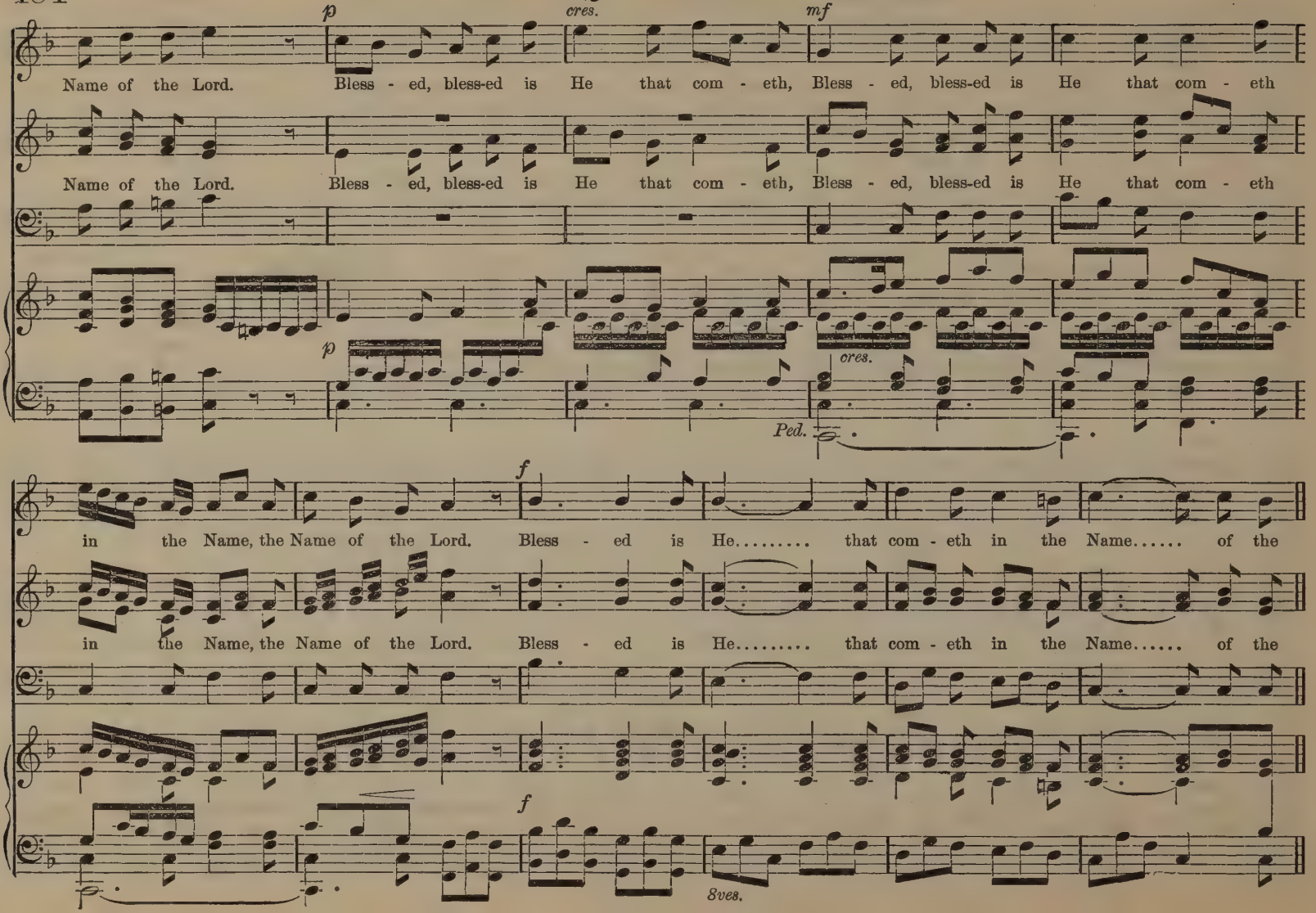
WITTENBURG. L. M.

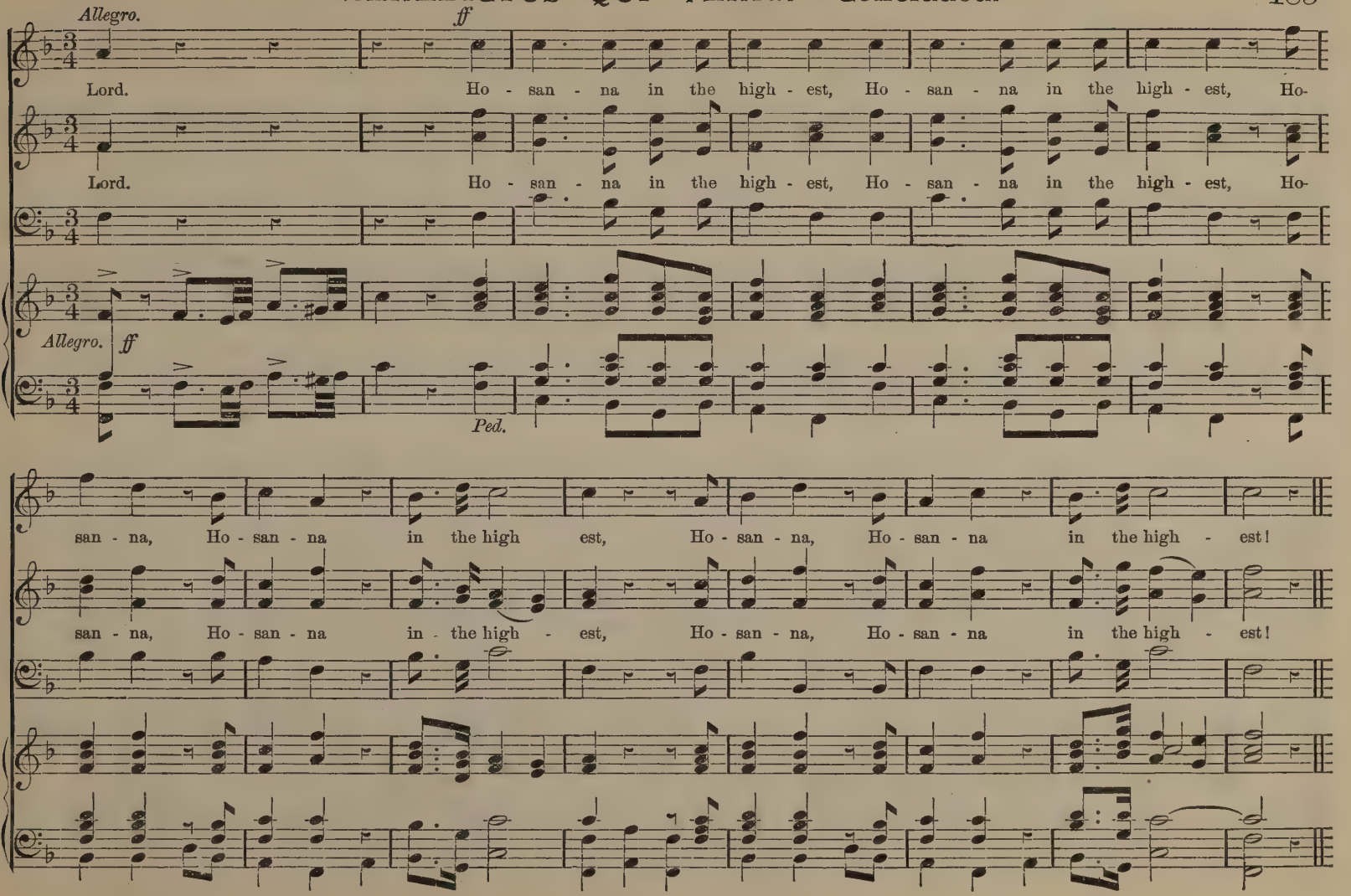
1530.




TENOR. mf
Bless - - ed is He..... that com - eth in the Name of the Lord, Bless - - ed is
Bless - - ed is He..... that com - eth in the Name of the Lord, Bless - - ed is
mf
f
He that com - eth in the Name, the Name of the Lord, Bless-ed is He, is He that com - eth in the
Blessed is He, Blessed is He....that
He that com - eth in the Name, the Name of the Lord, Bless-ed is He, is He that com - eth in the
mf f mf f

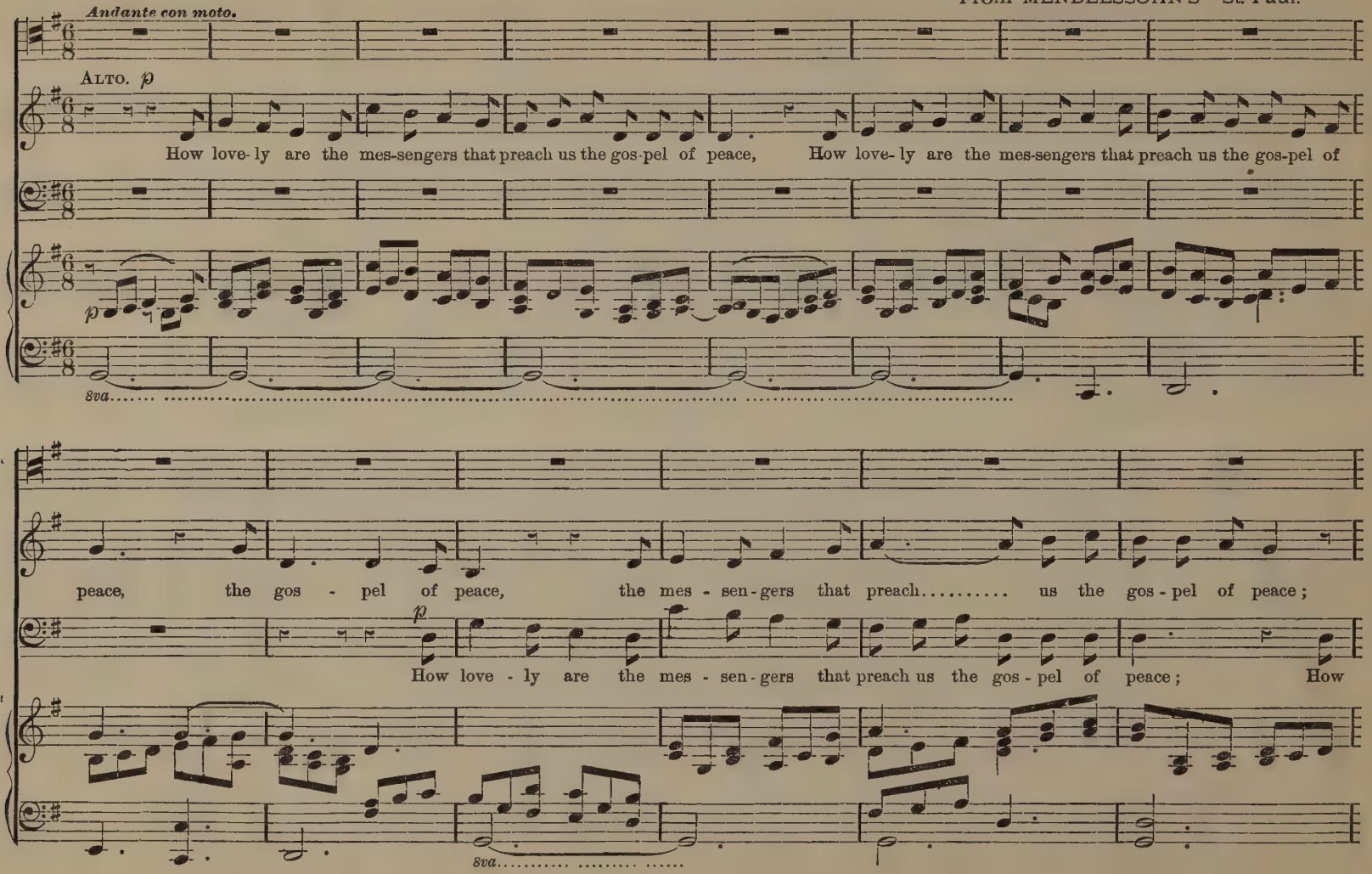
BENEDICTUS QUI VENIT. Continued.

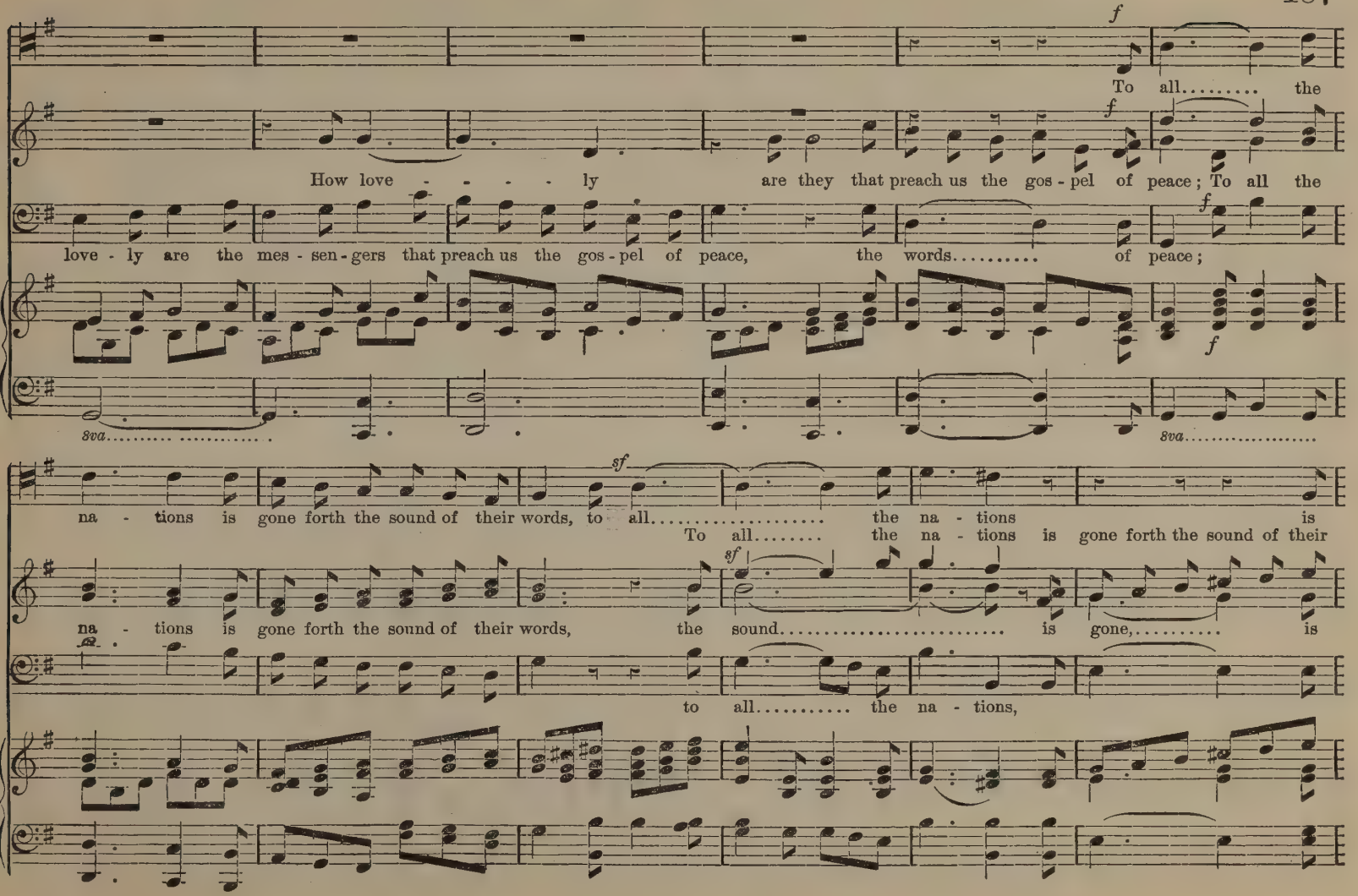



Allegro.
ff
Lord. Ho - san - na in the high - est, Ho - san - na in the high - est, Ho-
Lord. Ho - san - na in the high - est, Ho - san - na in the high - est, Ho-
Allegro. ff
Ped.
san - na, Ho - san - na in the high est, Ho - san - na, Ho - san - na in the high - est!
san - na, Ho - san - na in the high - est, Ho - san - na, Ho - san - na in the high - est!

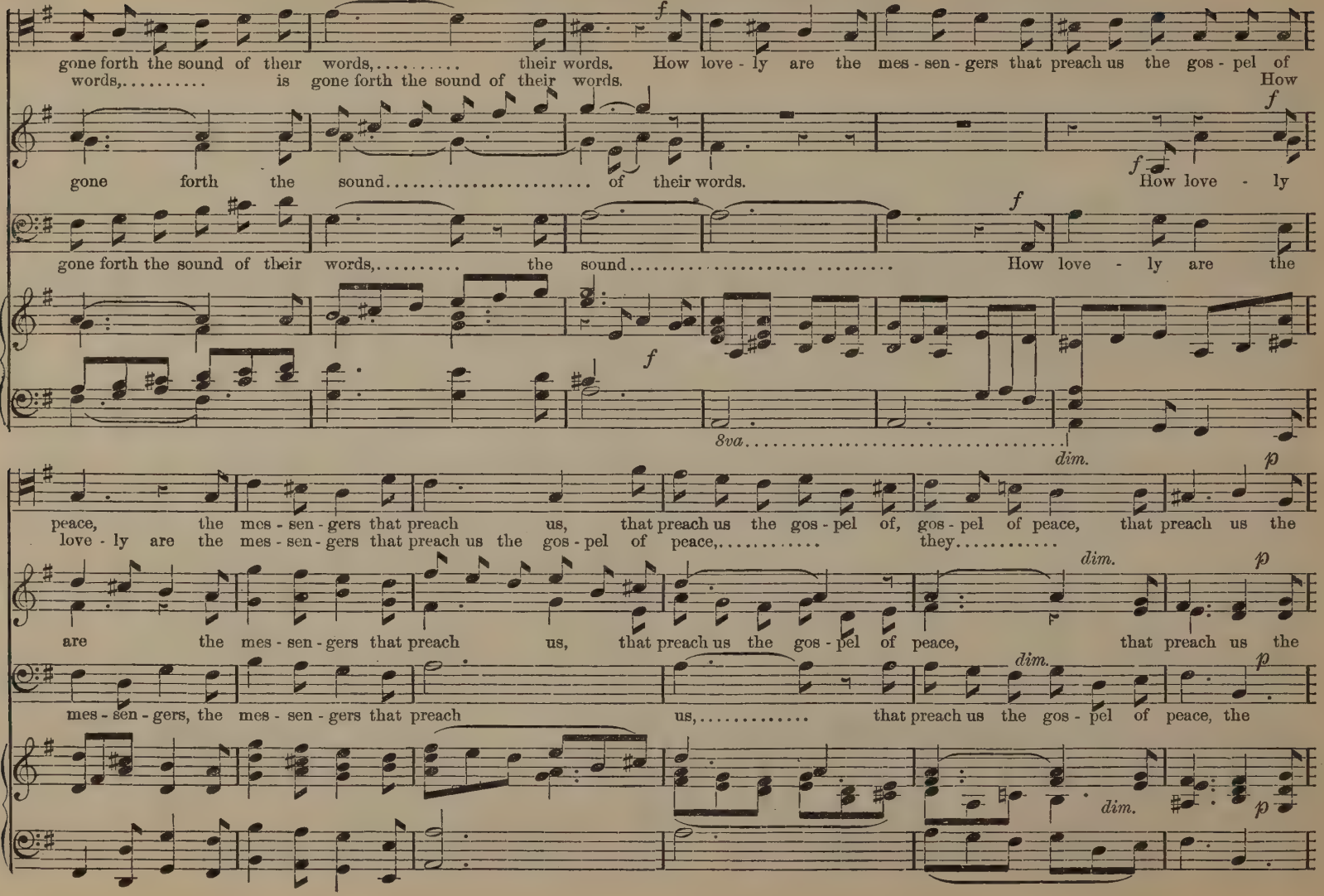
HOW LOVELY ARE THE MESSENGERS.

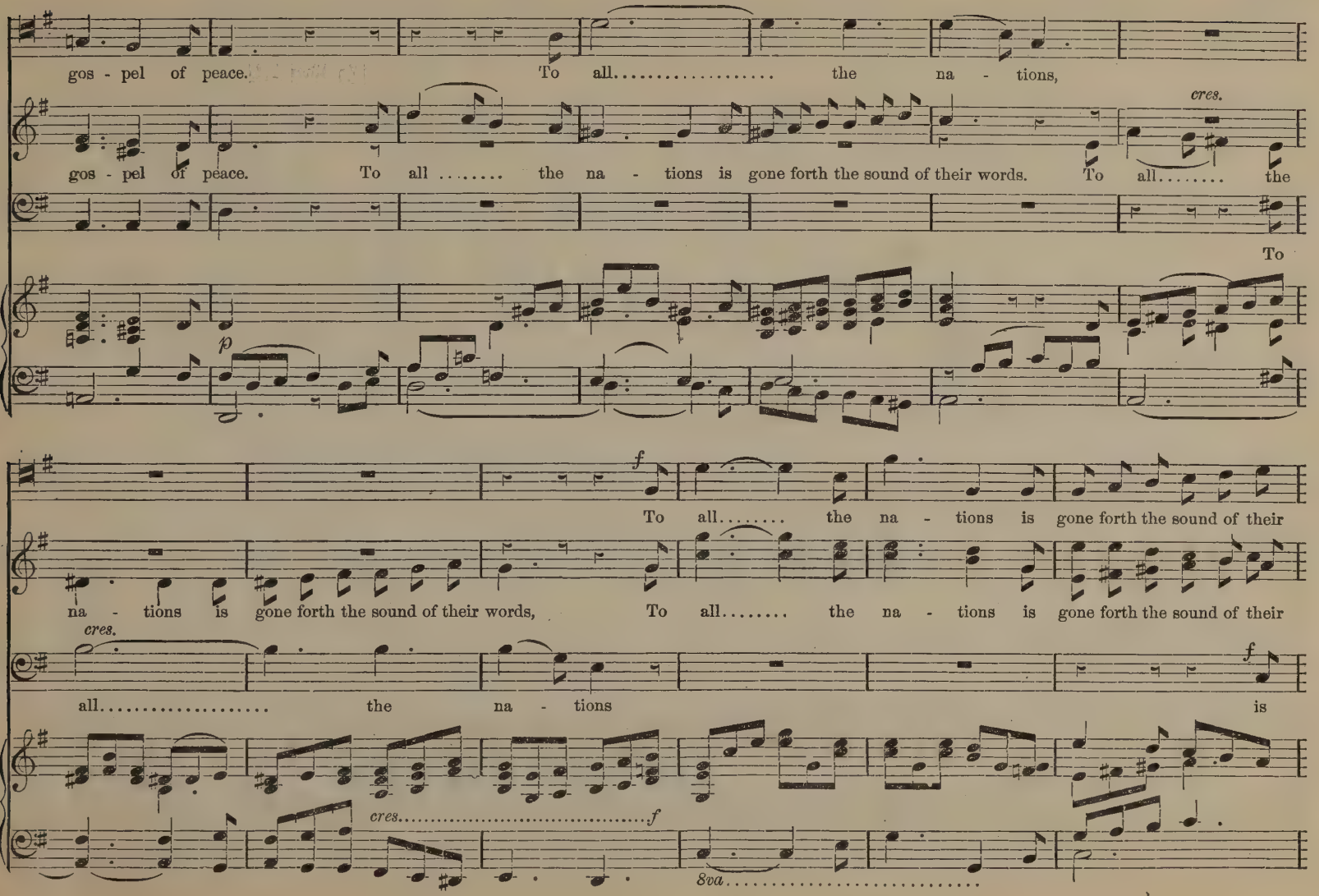
From MENDELSSOHN'S "St. Paul."

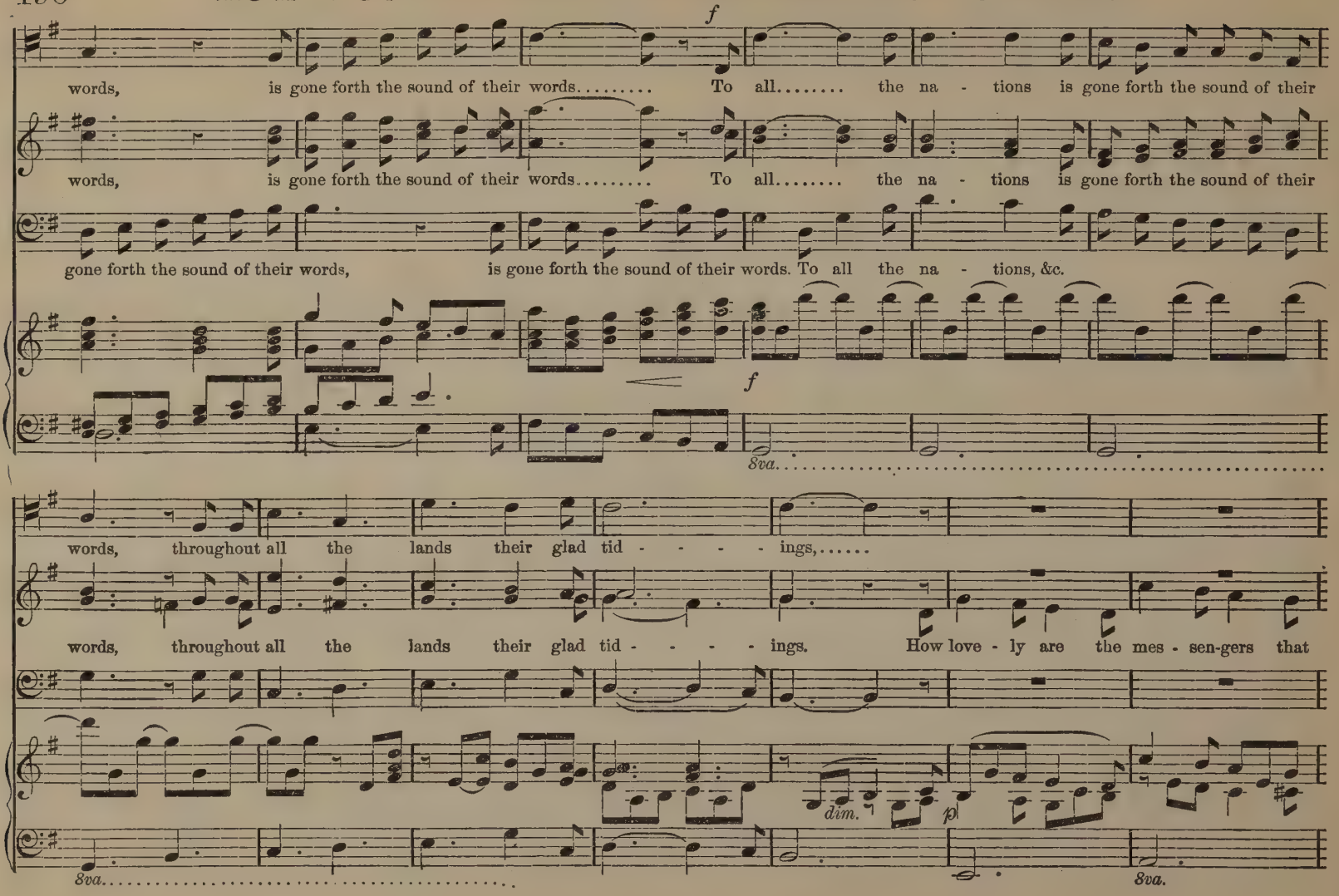


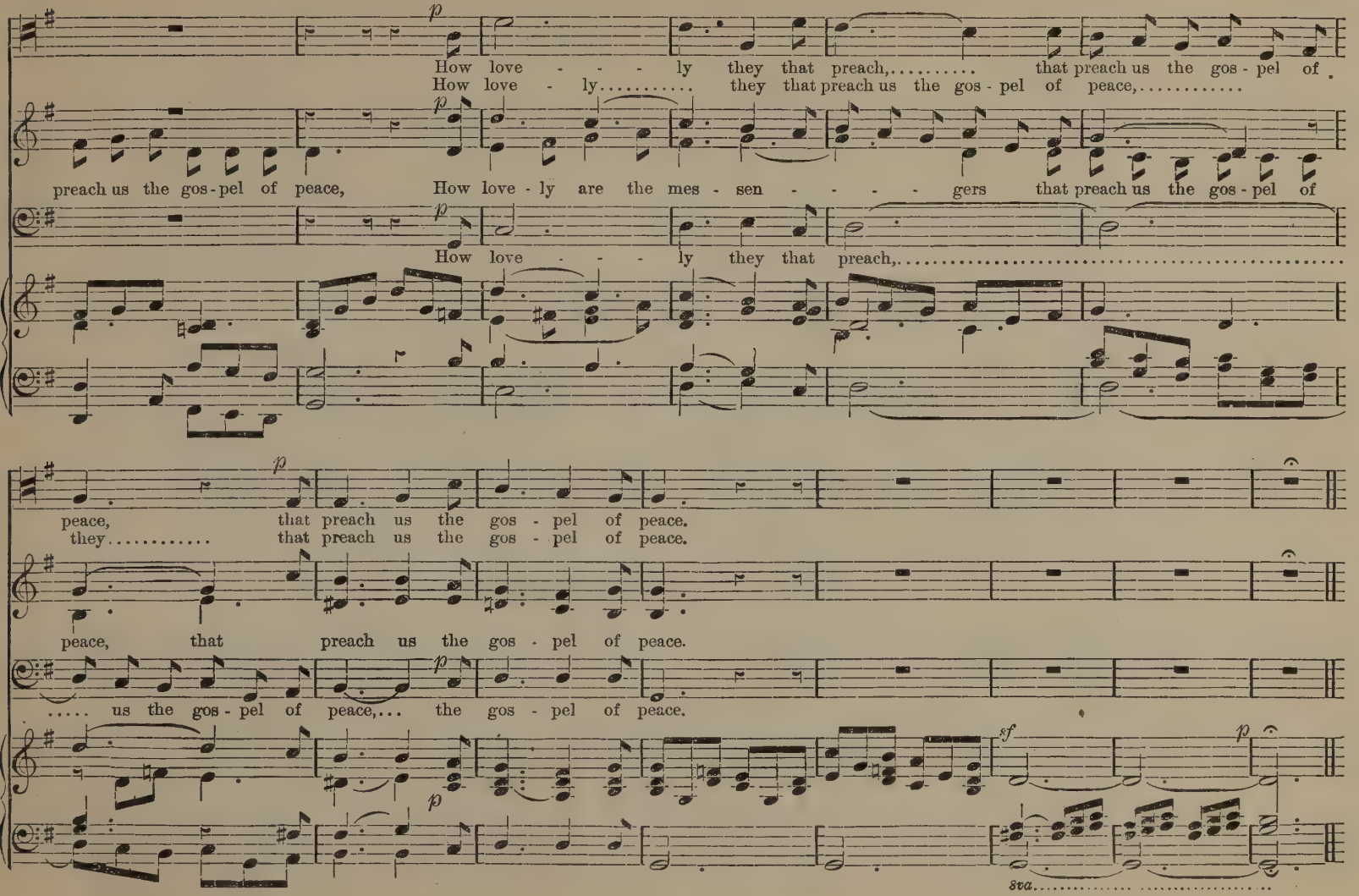

f
To all..... the
f
How love - - - - ly are they that preach us the gos - pel of peace; To all the
f
love - ly are the mes - sen - gers that preach us the gos - pel of peace, the words..... of peace;
f
8va.....
8va.....
sf
na - tions is gone forth the sound of their words, to - all..... the na - tions is
To all..... the na - tions is gone forth the sound of their
sf
na - tions is gone forth the sound of their words, the sound..... is gone,..... is
to all..... the na - tions,

HOW LOVELY ARE THE MESSENGERS. Continued.




gos - pel of peace. To all..... the na - tions,
gos - pel of peace. To all ..... the na - tions is gone forth the sound of their words. To all..... the
cres.
To
p
To all..... the na - tions is gone forth the sound of their
f
na - tions is gone forth the sound of their words, To all..... the na - tions is gone forth the sound of their
cres.
all..... the na - tions is
f
cres.....f
8va.....


f
words, is gone forth the sound of their words..... To all..... the na - tions is gone forth the sound of their
words, is gone forth the sound of their words..... To all..... the na - tions is gone forth the sound of their
gone forth the sound of their words, is gone forth the sound of their words. To all the na - tions, &c.
f
8va.
words, throughout all the lands their glad tid - - - - ings,.....
words, throughout all the lands their glad tid - - - - ings. How love - ly are the mes - sen-gers that
dim.
p
8va.
8va.


How love - - - ly they that preach,..... that preach us the gos - pel of
How love - ly..... they that preach us the gos - pel of peace,.....
preach us the gos-pel of peace, How love - ly are the mes - sen - - - - gers that preach us the gos - pel of
How love - - - ly they that preach,.....
peace, that preach us the gos - pel of peace.
they..... that preach us the gos - pel of peace.
peace, that preach us the gos - pel of peace.
..... us the gos - pel of peace,... the gos - pel of peace.
8va.

ALPHABETICAL INDEX.

SECULAR DEPARTMENT.

	PAGE
April Song	48
Beautiful Dreamland	84
Beautiful Moonlight	24
Bells of Life, The	35
Boat Song	34
Boatman's Song, The	106
Chromatic Glee	45
Come, May, Thou Lovely	59
Come, Tune the Lay	66
Day of Rest	31
Depth of Mercy	51
Evening Hymn	114
Gentle Smiles	41
Good Night	23
Guiding Star	21
Gushing Rill, The	46
Harvest Dawn	55
Hush Thee, my Babie	112
Jingle go the Bells	58
Land of Home	53
Love at Home	38
Lovely Night	74
March, The	100
Merry Blacksmiths, The	68
Merry Month of May, The	32
Merry Gypsies, The	81
Minor Key, The	61
Moonlight on the Lake	44
Mountain Bugle, The	42
My own dear Mountain Home	116
Nature's Praise	94
Nearing the Forevermore	76
New Siloam	29
New Year, The	63
Nights of Music	111
O hush thee, my Babie	112
Oh, why not Sing	37
Old Continentals, The	98
O Lovely Night	74
On the Sparkling Snow	86
O Softly Sleep	62
Peace	27
Pilgrim's Rest	43
Practical Singing Class	3
Practical Singing Exercises	11
Rain, The	110
Rain on the Roof	92
Ring the Bells	28
Ripe Strawberries	64
Shepherd's Horn	85
Sing and Rest	22
Singing is a Blessing	30
Sleigh-ride Glee	50
Softly Sleep	62
Spring has come	39
Spring Song	54
Summer	108
Sweet Echo, Wake	26
Sweet Nightingale	89
Swiss Girl, The	78
There's Rest for All	36
There our Home shall be	60
Thresher, The	82
Welcome Hour	21
What are our Memories saying?	40
When the Wind blows	56
Whispering Wind, The	25
Woods, The	52
Worthy the Lamb	57

SACRED DEPARTMENT.

Anthems, Opening Pieces, &c.

	PAGE
As Pants the Hart	180
Be Merciful unto Me, O God	152
Benedictus Qui Venit	183
Blessed is He that Considereth	164
Bless the Lord, O my Soul	170
Christian's Home	136
Daughter of Zion	178
Evening Hymn	114
God Forbid that I Should Glory	131
Hallowed Peace	136
Hark, How the Angels Sing	158
Hark, Hark, My Soul	131
Holy, Holy, Holy Lord God	127
Holy is the Lord	166
How Lovely are the Messengers	186
I'm Waiting, Dear Saviour	141
I Will Praise Thee, O Lord	160
Jubilate Deo	148
Kneeling at the Threshold	133
Light will Greet Thee By-and-bye	137
Make a Joyful Noise. 100th Ps	142
Nearing the Forevermore	76
O Lord, Our Lord	172
O How They Softly Rest	134
One Hundreth Psalm	142
O Paradise	128
O Praise	147
O Sing Praises	141
Parting and Meeting	139
Praised be the Lord Daily	163
Praise the God of Israel	165
Praise Waiteth for Thee	174
Pray for Reapers	129
Saviour, Like a Shepherd Lead Us	133
Song of Gladness	130
Sing Praises	141
Song of Praise	176
The New Jerusalem	140
The One Hundredth Psalm	142
This Love So Free	141
The World Above	134
The Work of Grace	130
Thou and I	132
Vox Angelica	131
When My Tongue no More can Utter	138
Work of Grace	130
Gloria in Excelsis	120
It is a Good thing	119
I was Glad	120
Lord, Now Lettest Thou Thy Servant	121
Lord, Who Shall Dwell	120
O Be Joyful	119
O Come, Let us Sing	118
Out of the Deep	121
Praise the Lord	119
The Lord is my Shepherd	121

CHANTS.

	PAGE
Blessed be the Lord God	119

METRICAL TUNES.

L. M.

	PAGE
Beyond the Hills	128
Day of Rest	31
Hamburg	122
Lawn Ridge	135
Kingslake	127
Mendon	122
Old Hundredth	122
Peace	27
Prayer	140
Rockingham	122
Song of Gladness	130
Wittenberg	182

C. M.

	PAGE
Coronation	123
Dedham	123
Dundee	123
Hallowed Peace	136
Moar	123
New Siloam	29
Park	139
St. Ann's	131
The World Above	134
Worthy the Lamb	57

C. P. M.

	PAGE
Olmstead	137

S. M.

	PAGE
Ackley	138
Badea	124
Blue Ridge	132
Dennis	124
Harvest Dawn	55
Olmutz	141
Pentonville	124
St. Michael's	124

6s.

	PAGE
O How They Softly Rest	136
Depth of Mercy	51
Grant (Double)	135
Nuremburg	125
Pleyel's Hymn	125
Weber	125
Worthing	125

7s & 6s.

	PAGE
Goodwin	126
Kneeling at the Threshold	133
Missionary Hymn	126

8s & 7s.

	PAGE
Parting and Meeting	139
The Work of Grace	130
Work of Grace, The	130

8s, 7s & 4s.

	PAGE
Pray for Reapers	129
Saviour, like a Shepherd lead us	133

8s & 4s.

	PAGE
Pilgrim's Rest	43

8s & 5s.

	PAGE
God Forbid that I should Glory	175

6s & 4s

	PAGE
America	126
Nearer, my God, to Thee	129
Thou and I	232

11s & 10s.

	PAGE
Vox Angelica	131
Nicæa	127

NOTE TO CHORISTERS.—It is believed that in the foregoing pages, hymns, anthems, &c., will be found suitable for all prominent special occasions, such as Thanksgiving, etc.; but it has been thought best not to indicate them by a special classification, but leave choristers and directors to the exercise of their own judgment. Besides the various anthems in this book, which will be found useful as opening and closing pieces at public worship, many of the metrical hymns, such as Nicæa, Vox Angelica, New Jerusalem, Grant, Light Will Greet Thee, &c., will be found, when judiciously selected and well performed, extremely effective. The custom of using such unpretentious selections is becoming quite marked in many of our large eastern cities.

GOSHEN COLLEGE - GOOD LIBRARY
3 9310 01016030 5

H1325

C. M. CADY'S MUSICAL PUBLICATIONS.

New Sheet-Music.

VOCAL.

Friendless. A descriptive piece of sheet-music, with Solos for Soprano and Tenor, and Quartet for mixed voices. Words by O. A. Curtis; Music by T. Martin Towne. Effective concert piece..... 40

The Mystic Veil. Song and Cho. Illustrated. Henry C. Work..... 35

Sweet Echo Dell. Song and Cho. Illustrated. Henry C. Work..... 35

Grandfather's Clock. Song and Cho. Illustrated. Henry C. Work..... 35
The great selling Song of the day.

The Same, with lithographic likeness of Mr. Sam. Lucas..... 40

The Same, arranged for Guitar by W. L. Hayden..... 35

Sankey's "Ninety and Nine." With splendid Portraits of both Messrs. Moody and Sankey..... 35

Little Golden Hair. Song and Cho. Mr. and Mrs. R. W. Wright..... 25

We Should Love Each Other More. Song, Duet, and Cho....R. B. Mahaffey 50

We Shall Never Forget. Song and Cho. T. V. Briggs..... 25
A tearful but inspiring tribute to our "Brave Boys in Blue."

The Same, in vocal parts only. For use as a "Decoration Hymn" ($5 a 100)..... 10

We'll Meet in Heaven at Last. Song and Cho. Wm. H. Walter, Mus. Doc... 25

Nightingale, Sing Me to Rest. Song and Cho. Julian O. Schultz..... 25
Easy and natural, yet artistic.

Oh, Keep My Image Near to Thee. Song and Cho. Words by Samuel N. Mitchell. Music by H. P. Danks..... 30

There's a Good Time. Song and Cho. Words by E. R. Latta. Music by R. B. Mahaffey..... 25
This is a song of hope and good cheer.

Vespers of Home Song, or Duet and Cho. D. Hayden Lloyde..... 25

Sitting on the Style. Comic Song. Witnessed, written, and composed by A. F. Hater..... 25

Communion Service for the Episcopal Church, by Wm. H. Walter, Mus. Doc., Organist of St. Ignatius Church, N. Y..... 1 00

The two following remarkable songs, words and music by Henry C. Work:

Shadows on the Floor..... 35

Mac O'Macorkity. Song and Cho... 35

Marna May. Song and Cho. Words by Ella D. Cheek. Music by R. B. Mahaffey 25

Let Me Dream Again. Song. Sullivan 25

The Fire-Bells are Ringing. The latest new song and chorus, by Henry C. Work, with a splendid portrait of the author.. 45

INSTRUMENTAL.

For the aid of teachers and others, the pieces under this head have the key indicated by letters and the grade of difficulty (in a scale from 1 to 7) by figures.

Tripping Waltz. C, 2. J. W. Shryock 25

1876 Schottische. C, 2. " 25

Two easy and charming pieces, both for the parlor and for teaching purposes. Mr. Shryock displays great talent in this style of composition. Alike suited to organ or piano.

Flim-Flam Waltzes. G, 3. Chas. Hambitzer..... 35
Brilliant, showy, and popular in style.

Tender Memories. F, 3. Wm. R. Chapman..... 35

Piano or organ. Written for and performed by the author at the obsequies of his intimate friend, the late Mr. R. W. Steves, of New York. Artistic, full of pathos and tender beauty.

March of the Century. C, 4. Wm. R. Chapman..... 50

Love Echoes. Idylle for Piano. G, 4. Wm. R. Chapman..... 50
This represents the Alpine shepherd-girl sending back "love echoes" to the shepherd-boy's pipe. Full of melody and sweetness.

Caprice de Concert. D Minor, 6. Wm. R. Chapman..... 40
A brilliant concert piece and octave study. Mr. Chapman is young, cultured, talented, and very promising as a composer.

The following instrumental pieces by Alberto Himan, well known under the *nom de plume* of "Jules Egghard," are so beautiful, effective, and, in different ways, attractive, that they merit special attention, and will, I am sure, become very popular. They are all carefully fingered.

Souvenir de Nina..... 40

Himan's Grand March. E Flat, 3. 40
Those who visited the Centennial last year will perhaps recognize this as there played by Gilmore's famous orchestra. Brilliant, and in the popular style.

Sophie's Birthday Waltz. G, 2.... 30
A lovely little waltz for beginners, and pleasing to everybody.

Everybody's Favorite Mazurka. 4. 30
Brilliant and charming.

Merry Maskers. G and D, 3..... 25
This gives two pieces to be played at the same time by one performer—one piece by the right hand, the other by the left. 1, "Fisher's Hornpipe" and "Yankee Doodle;" 2, "Der Freischuetz Waltz" and "Buy a Broom." The effect is very comical.

Two Gems. Farewell. D, 3. M. Brownfield.—Return. A, 3. Alfred Smith..... 25
These are both artistic and beautiful.

Airs from "The Flying Dutchman." Wagner. Arranged for the Piano by A. Himan..... 40

Standard Sheet-Music.

INSTRUMENTAL.

Traumerei.....	Schumann	25
Anvil Chorus, Il Trovatore.....	Verdi	30
The Happy Farmer.....	Schumann	20
Soldier's March.....	"	
L'Escarpolette. (Swing Song.)	Fontaine	30
Ecossaisen. Op. 18, No. 2.....	Schubert	
Beautiful Blue Danube Waltz.....	Strauss	50
Petite Tarantelle.....	Heller	20
Mazurka. Op. 6, No. 1.....	Chopin	25
Spring Song.....	Heller	20
Ecossaisen. Op. 33, No. 2.....	Schubert	
Il Bacio Waltz.....	Arditi	40
La Brunette Valse.....	Egghard	25
Don Juan (La ci darem, etc.).	Ketterer. Mozart	25
Gems from Schubert.....	Schubert	25
Little Hunting Song.....	Schumann	
Curious Story.....	"	
Thunder and Lightning Polka....	Strauss	40
La Fille de Madame Angot.	Cramer. Lecocq	60
Faust (Old Men's Chorus and March). Arranged by Sidney Smith.....	Gounod	25
Fairy Polka.....	Spindler	20
Melody.....	Rubinstein	25
Jolly Brothers' Galop.....	Budik	25
Warblings at Eve. 4 Hands.....	Richards	40
Wedding March.....	Mendelssohn	40
La Belle Helene. Arranged by Godfrey.	Offenbach	40
Fra Diavolo. Arr. by Krug.....	Auber	30
Sonate Facile.....	Beethoven	30

VOCAL.

Esmeralda. Gypsy Song.....	Levy	30
Looking Back. Song.....	Sullivan	20
The Danube River. Ballad.....	Aide	20
Good Night. Farewell Song.....	Kucken	25
The Mandolin. Serenade.....	Connolly	30
You and I. Song.....	Claribel	20
The Storm. Descriptive Song...	Hullah	25
Softly now the Light of Day. Quartet.	Weber	
Little Bo-Peep.		
The King of France.		
Jack and Jill.	Nursery Songs.....	20
Three Children Sliding.		
Clochette Ballad.		
Lady Wind. Nursery Song	Molloy	20
The Jewish Maiden. Song.....	Kucken	20
You Never Miss the Water. Song.	Howard	20
The Ivy Green. Song.....	Russell	20
The Brook. Song.....	Dolores	25
Spring, Gentle Spring. Song and Duet.	Riviere	20
Rocked in the Cradle of the Deep. Song.	Knight	20
Bethlehem Shepherds Nativity Hymn.	Gounod	20
Terzetto. Lift thine Eyes. Elijah.	Mendelssohn	20
O Rest in the Lord. Solo. Elijah.	Mendelssohn	25

MUSIC BOOKS.

PARLOR GEMS.

All of the above "standard music," and about twenty other charming selections besides, are included in my book of "Parlor Gems," sheet-music size, giving $20 worth of sheet-music, elegantly bound in cloth and gold, for $2. Such a book cost $3 before the war.

THE PRAISE.

A book of Church Music by James Baxter, consists of 384 full-sized pages, embracing a full variety of fresh, new music for Choir, Singing-School, and Festival uses, including nearly 100 pages of Anthems. The new feature of this book is a department of Anthems, Concert Choruses, etc., arranged with orchestral accompaniments, such as can be played in almost every village, and which are alone worth twice the price of the book. Price, $10 a dozen. Sample copy, $1.

SONGS OF THE NATIONS.

Contains 40 of the best National Anthems in their native tongues, with English words and historical notes. Compiled by D. P. Horton, for Schools, Homes, Glee Clubs, and Patriotic Gatherings. It is already in use in the public schools of New York and Brooklyn, and in the school-ships of the U. S. Navy. ($4 a dozen.) 40 cents.

THE HEAVENLY CHOIR.

By Theodore Wood, contains over 300 Hymns, with fresh, attractive music, for Praise-Meetings, Sunday-Schools, and Churches. It is a Moody and Sankey order of book, and is abreast of the Revival tendencies of the times. Bound in boards ($30 a 100), 35 cents.